

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3450.

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LITERATURE

Alone with the Hairy Ainu; or, 3,800 Miles on a Pack Saddle in Yezo and a Cruise to the Kurile Islands. By A. H. Savage Landor. With Map and Illustrations by the Author. (Murray.)

The writer of this book is justified in hoping that it "will prove interesting to anthropologists and ethnologists as well as to the general public." He is so far fortunate in his subject that Yezo, the more northern of the great Japanese islands, has been but little explored, and that the problems connected with the Ainu race are still far from solution. He has, we doubt not, visited some districts hitherto untroubled by Europeans, but he need not, therefore, undervalue, as he seems rather disposed to do, the statements of previous observers. The dangers to be faced by the traveller in Yezo are few, for the Ainu population is scanty and harmless, and the strong arm of the Japanese Government reaches everywhere; the only drawback for the traveller determined to study and live among the people is their appalling dirt. Our author, however, being, as he tells us, "endowed with a very sensitive nature . . . and the gift of adaptability to a supreme degree," found it possible "to do in Ainuland as the Ainus do," with, we conclude, certain reservations, for

"many are familiar with the peculiar odour of an uncleaned monkey's cage, and the same, intensified a thousand times, characterizes an Ainu village. Hundreds of yards off you can distinctly smell out a village, or if the wind is blowing towards you, that peculiar odour is perceptible for a full half-mile."

The squalor and filth of each individual hut, therefore, with its single aperture, may be imagined. Mr. Landor, however, does not leave too much to his reader's imagination, but gives many striking details of domestic life, which seems too often darkened by starvation and disease. Here is a little Ainu idyl:—

"Coming out of the hut I saw a scene which I shall never forget. Two naked boys, covered with horrible skin eruptions, had got hold of a large fish-bone, out of which they were

endeavouring to make a meal. Round them were gathered about thirty dogs, wild with hunger, barking furiously at the frightened children, and attacking and fighting them for that miserable repast."

An earlier shock to his feelings, however, took place in a civilized Japanese tea-house:—

"My bento—Japanese lunch—was served to me on a tiny table. . . . The fish—a small *funa*—was in a diminutive dish, and its back was covered by a leaf; the head projected over the side of the plate. On the leaf were placed several neatly-cut pieces of the raw flesh, which had apparently been removed from the back of the underlying animal. As I had been long accustomed to Japanese food of this kind I ate to my heart's content, when, to my great horror, the *funa*, which had been staring at me with its round eyes, relieved of the weight which had passed from its back into my digestive organs, leaped up, leaf and all, from the dish, and fell on the mat. All the vital parts had been carefully left in the fish, and the wretched creature was still alive! . . . For days and days after I could see in my mind the staring eyes of the *funa*, watching each movement of my chopsticks, and its own back being eaten piece-meal!"

On one occasion, having been thirty-four hours without food, he ventured into an apparently empty hut, and helped himself to a dried salmon, the staple food, which was hanging from the roof. Hearing, however, a groan proceeding from a dark corner, he made for the place whence the sound came:—

"As I got closer I discerned a mass of white hair and two claws, almost like thin human feet with long hooked nails. A few fish-bones scattered on the ground and a lot of filth were massed together in that corner; and the disgusting odours these exhaled were beyond measure horrible. 'What the devil is that!' I said aloud in my own native tongue. I could hear some one breathing heavily under that mass of white hair, but I could not make out the shape of a human body. I touched the hair, I pulled it, and with a groan, and movements similar to those of a snake uncoiling itself, two thin bony arms suddenly stretched out and clasped my hand. As my eyes were getting accustomed to the dim light I thought I saw some almost worn-out tattoo marks on her arms. Yes, it was a woman in that corner, though her limbs were merely skin and bone, and her long hair and long nails gave her a ghastly appearance. Indeed, crouched as she was, doubled up, with her head on her knees, and the long hair falling over her face and shoulders, it was really difficult to make out what she was. I asked her to come out, but she was apparently deaf and dumb. I dragged her out, and she made but little resistance. . . . When she was fairly out in the light I shivered as I looked at the miserable being before me. I lifted up her hair to see the face. Her eyebrows were thick and shaggy, and were joined over the nose. Her eyes were half closed, and dead-looking. The strong light seemed to affect her, and with her hands she was feeling the ground, probably in order to retrace her steps back to the dark spot. Nature could not have inflicted more evils on that wretched creature. She was nearly blind, deaf, and dumb; she apparently suffered from rheumatism, which had doubled up her body and stiffened her bony arms and legs; and, moreover, she showed many of the symptoms of leprosy. . . . I went back to my ponies to fetch my paint-box."

This was a model who gave no trouble, and when the picture was finished the artist "led her back to her favourite corner." Drawing was not, however, always so easy.

On another occasion, having finished a sketch of a group who had caught a large fish, the sitters seized and destroyed the picture, and hustled the artist, who complained to the police. The wives and daughters of the accused meanwhile came to the author to beg forgiveness, which he granted on condition that the culprits should come and apologize:—

"The evening came, and the little Japanese policeman brought the resigned and humbled Ainu to the inn. Their wives and relatives followed, and they all looked supremely mournful and sad. I sat, Japanese fashion, on the small verandah on the ground-floor, and the policeman placed the Ainu on a line in front of me, and then came to sit by my side. He then addressed them, partly in the Ainu language, partly in Japanese, and bestowed on them names which went well to the point. He scolded them harshly, and asked them why they had assaulted me. One of them, as grave as a judge, with his eyes cast down, and in a half-broken voice, came forward and said, that if once you have your likeness taken you have to give up your life to it, and it brings illness to yourself, to your children, your parents, and your neighbours. Not only that, but as I had taken many people together, famine was sure to fall on the country. 'Then,' he added—and he seemed positive of what he was talking about,—'then there was a fish the stranger made'—the Ainu have no word for painting—and had we not destroyed his *makings* all the fish would have disappeared from the sea, and all the Ainu would have died of starvation—which was a terrible contingency, as the Ainu live mainly by fishing. 'We have not hurt the stranger,' continued this hairy representative of Master Eustache de St. Pierre, 'and now that all the Ainu and the fish he made are destroyed we are safe.' 'You are mistaken,' said I, when by the aid of the policeman I understood the meaning of this long harangue, and I produced the large sketch of the scene which I had repainted from memory. This certainly beat them. They could hardly believe their eyes, and looked at each other as if some great calamity were approaching. . . . One by one they approached the verandah, sat cross-legged in front of me, rubbed their hands together, stroked their hair and beard three times, and three times each put his head down to my feet, begging my pardon. The Ainu women and children who had assembled in the back yard, where the function took place, were crying and moaning piteously. The most trying part for me was, of course, to keep serious during this long tragic-comic performance, and I was indeed glad when it was all over; when my supremacy was acknowledged, and my immunity from further insult secured; when submission had been made, and such whips and stings of outrageous fortune as might come from the painting of a fish had been humbly accepted."

Many other adventures, amusing and serious, are described with much life and humour. The traveller is hunted by a bear, and interviewed by the native correspondent of a Japanese paper. He meets with a painful accident in crossing a river, and faces it with much pluck and determination. He shoots an eagle, and having skinned it and stretched the wings across his own shoulders to dry, he is pursued by the bird's mate for miles, and very much frightens the dogs and people of the next village, as is depicted in a clever illustration. The story of the winged horseman will doubtless, he says, be woven into a Christian legend by the missionaries, whom he credits with more imagination than critical instinct. *Apropos*, he gives us the following:—

"Thinking that it would please me, Benry [a wide-awake native chief] told me the story of a deluge and a big flood, in which nearly all the Ainu were drowned. The few that escaped did so by finding refuge on a high mountain. 'Where did you learn this story, Benry?' I asked sternly. 'Nishpa, it is an old Ainu story, and all strangers who come to Piratori write it in their books.' 'Oh, no, Benry, you know well that one stranger did not write it in his book,' said I quickly, as if I knew all about it. 'Oh, yes, nishpa; that was the stranger who told me the story!'"

Mr. Landor has some curious notes on the savage gift of following a track, and says it is much less difficult than is supposed, he himself having learnt to follow the mark of a naked foot even across rocks over which the tide had flowed. The oily exudation from the foot remains, he says, on the stone, slightly altering its colour, and is not washed off by the water. The art, in short, he considers to be much more a matter of common sense and observation than of preternaturally acute vision.

The descriptions of scenery on the long road traversed are sometimes, perhaps, too much in diary form, and the mere mention of the geologic formation does not necessarily enable one to picture the landscape; but they are useful from a geographical point of view. Perhaps, after all, the most valuable parts of the book are those in which the writer deals with the beliefs, manners and customs, arts, and physical characteristics of the Ainu people. We may not subscribe to all his conclusions, but every one, and especially the anthropologist, will appreciate the intelligence and industry with which he has collected so much interesting matter. The chapter on art is, of course, specially valuable as coming from the pen, and illustrated by the pencil, of a trained artist. Yet the statement that "at all times geometry has been the mother of design" can hardly be accepted absolutely as regards the art of primitive races. The copying (and afterwards conventionalizing) of animal or vegetable forms must surely always have preceded the conception of a geometrical design. Arguments founded on the absence of stone weapons and of pottery among the Ainu are hardly convincing, because both these may have been in use and abandoned. By the way, we do not know what he means by "defensive stone weapons."

That the Ainu are at a very low stage of culture is not to be denied, but we hardly think the author proves them to be lower than any other. It must be admitted that the attitudes and grimaces he describes, the use of the teeth in preference to the hands, and the use of all the fingers together when one would suffice, are all strangely simian; but the author is so desirous to prove their near connexion with the monkey that he resorts to the following curious argument. He divides the country into tertiary and volcanic districts (we might remind him that there are tertiary volcanoes), in the former of which alone are the Ainu found:—

"This is curious, for it is a well-known fact that the typical life-form of Tertiaries is anthropoid apes, and it is a remarkable coincidence that we should find ape-like men populating the same strata!"

The argument is not even consistent, for the writer does not consider the Ainu indi-

genous to the Yezo tertiaries, but to have migrated thither from elsewhere. He credits the people with amiability, courage, and good manners, but is hardly fair to them on other points. Thus he says their frequent use of ornamentation "shows us that art, though not understood by the Ainu, has a certain fascination, which in their ignorance they cannot explain." Such ignorance might, we think, be matched nearer home. Again, we fear that the Ainu is not the only being who "does not thirst for knowledge, nor strive after the Divine"! Nor does the absence of a literature or of the art of writing prove that a people is incapable of even elaborate religious ideas. Many instances might be quoted to the contrary, as in Polynesia and ancient America. But if we differ from some of his conclusions, we have none the less pleasure in congratulating a young and energetic traveller on his valuable contribution to our knowledge of a remote and interesting region.

The History of the Post Office. By Herbert Joyce, C.B. (Bentley & Son.)

As literature this book has its defects, but its information is most curious and various. Mr. Joyce has succeeded, not merely in writing the annals of the post, but in making valuable additions to our knowledge of social and administrative England before the age of railways. Strangely enough, the history of the Post Office is, in one important respect, a history of retrogression. Writing more than a hundred years ago, David Hume observes that before 1657 letters paid only about half as much postage as they did in his own time. Again, London was equipped with a penny postage in the reign of Charles II., thanks to the energy of William Dockwra; but when the Duke of York swooped upon the enterprise, its limits were curtailed until it came to an end in 1765. Of course, the idea that high rates meant high revenue sounded plausible enough, and the Acts of Parliament, notably that of 1711, were framed on that principle. By a stroke of the pen, Lowndes, the Secretary to the Treasury, raised the cost of postage on a single letter within the radius of eighty miles from London from 2d. to 3d., and of a double (a letter, that is, with enclosures) from 4d. to 6d.; but nobody objected. On the other hand, the earlier Postmasters-General seem to have done their best to make the Treasury abandon its penny-wise pound-foolish policy, notably Cotton and Frankland, of whose abilities Mr. Joyce gives a most enthusiastic description. They checked the smuggling of by-letters (those which stopped short of London) by letting out large areas to farm, as Sussex and part of Surrey with Chichester for the headquarters. Later on Pope's friend Ralph Allen took in farm the whole of the by and cross-post letters throughout England, and elaborated his plan with a vigilance and sagacity beyond all praise. In 1741 he guaranteed the country letters to produce 17,500*l.*, in 1748 18,000*l.*, and in 1755 18,500*l.*:—

"But, in consideration of his contract being renewed, there was another and far more important condition, which Allen undertook to perform. This was to convert tri-weekly posts

into posts six days a week, and to take the whole expense upon himself. Accordingly in 1741, the post began to run every day of the week except Sunday between London and Bristol, between London and Norwich, and between London and Yarmouth; and, of course, all the intervening towns participated in the benefit. In 1748 a further instalment followed. This time it was the Midlands and the west of England that were to be benefited; and on and after Monday, the 26th of December, the post went on the three days on which it had not gone hitherto to Birmingham, through Oxford, and to Exeter through Bristol. In 1755, the beginning of another septennial period, the six-day service was widely extended. Leicester, Derby, and Nottingham, Shrewsbury and Chester, Warrington, Liverpool, and Manchester were among the towns which were now to receive letters from London on every day of the week except Sunday. From Liverpool and Manchester the cross-post service to every part of the kingdom was at the same time improved. At the close of the nineteenth century, post-ridden as some of us think ourselves to be, we may find it difficult to believe that less than 150 years ago there was not a town in the kingdom which received a post from London on more than alternate days."

An interesting portion of Mr. Joyce's narrative concerns the packet service, which Cotton and Frankland did their best to put upon a sound basis. There can be no doubt, however, that the boats persistently carried both goods and passengers in defiance of regulations. Thus one Francis Clies, who commanded the Expedition, had a singular habit of being forced by stress of weather upon the coast of Ireland, as he came home from Lisbon. Explanation was to seek, until the Commissioners of Customs formally charged him with bringing over several bales of frieze and other woollen manufactures. Again, the captains of packet boats were strictly forbidden to give chase. Nevertheless, when a fat prize was secured—and Clies fought several desperate engagements—the Postmaster-General never displayed too minute a curiosity. Another gentleman of the same kidney was Macky, who contracted for the Dover and Ostend packet service during the War of the Spanish Succession. His boats were most certainly detected in smuggling parcels of lace, and his sub-agent, Brown, communicated illicit intelligence to the Stock Exchange. Nevertheless Macky continued in good repute, and was even employed in establishing posts for the army in Flanders. In the times of George III. Harwich was notorious for its addiction to contraband; and Mr. Joyce surmises that the gallant actions fought against French privateers during the war of the Revolution were frequently unprovoked. Other facts that emerge in connexion with this branch of the subject are the establishment of a line to the Cape and India in 1815, when the East India Company, with admirable generosity, placed its ships at the free disposal of the Post Office; and the replacement of sailing packets by steam between Holyhead and Dublin in 1821. The number of passengers rose from 7,468 in 1820 to 16,000 and over in 1822, and the boats were not only self-supporting, but produced a clear gain to the revenue of over 6,000*l.* a year.

After Allen a great reformer appeared in John Palmer, also of Bath, who in 1782 induced Pitt to sanction the substitution of

mail-coaches for the postboy on his sorry hack. The pitch of punctuality which his vehicles attained cannot be too much admired; but he was cursed with an incurably crabbed temper, which brought him into perpetual collision with the Postmasters-General, and which finally led to his dismissal, though in the actual circumstances he was more sinned against than sinning. But though communications were vastly improved, even before Telford had remade the roads, all sorts of abuses existed, of which the wholesale evasion of the restrictions on franking was not the least. The Commission of Inquiry of 1787 disclosed a condition of affairs which we find some difficulty in reconciling with Mr. Joyce's laudation of the Postmasters-General:—

"The salary of the Secretary to the Post Office remained, as it was fixed in 1703, at 200*l.* a year; and whatever Todd received over and above that amount he received without authority. Let us see what his actual receipts were. In addition to his proper salary of 200*l.* he had what was called a bye salary of 75*l.* Bye at one time meant out of course or clandestine, and this meaning would perhaps be not inappropriate here. He had for coach hire 100*l.* a year. He had another 100*l.* a year from Lloyd's coffee-house. He had from fees and deputations 154*l.* a year. He had every year twenty chaldron of coal and twelve dozen of wax and sixty-four dozen of tallow candles, valued by himself at 103*l.* He had an unfurnished residence with stables in the Post Office building; and he received annually from the East India Company eight pounds of tea and two dozen of arrack. But this was by no means all. As former clerk in the foreign branch, an appointment which he still retained, he had a salary of 50*l.* and an allowance of 100*l.* a year for so called disbursements which he never made. He had also, in his capacity of clerk, 15*l.* a year for coach hire, and ten chaldron of coal and thirty-two dozen of candles, valued at 40*l.* Besides all this, he had his commission of 2½ per cent. upon the entire packet expenditure of the country, from which source he derived in 1782 no less than 2,136*l.* Altogether Todd's modest salary of 200*l.* a year had, by his own unaided exertions, been converted into an annual income of more than 3,000*l.*"

Pitt characteristically left the Post Office to set its house in order, and the revelations certainly produced considerable amendment, accompanied, however, by a further increase of the rates and a bewildering complication of areas. Also Cobbett and the *Times* between them succeeded in abolishing the practice whereby the clerks of the Post Office detained foreign newspapers in order to supply the press with summaries, price one guinea. Mr. Joyce's last chapter, entitled "The Beginning of the End," deals with the abolition of the second Postmaster-General and with the strenuous efforts of the Duke of Richmond and Lord Althorp, who, among other changes, incorporated the Irish Post Office with the English and put up the packet service to competition. With their resignation the desire for further reform evaporated; yet ten days before his death in 1836 Francis Freeling, the Secretary, wrote in a diary: "Cheap Postage—what is this men are talking about? Can it be that all my life I have been in error? If I, then others—others whose behests I have been bound to obey." Mr. Joyce, with a modestly distinctly engaging, leaves the autobiography of Sir Rowland Hill to continue a story the less-known development of which he has carefully elucidated,

Recollections of Life and Work: being the Autobiography of Louisa Twining. (Arnold.)

THERE are no lively anecdotes, spiteful or other, in this volume; but it is charming in its simplicity, and it is a valuable contribution to the history of some of the social reforms of the past half century. Miss Twining was born in 1820, and spent the first fifteen years of her life in the old Norfolk Street house adjacent to her father's tea shop and bank in the Strand. Five-and-fifty other years she passed in different parts of London, making only short excursions to various districts of England and to foreign parts, but in this way contriving to see a great deal of the outer world, though even most of her holidays were taken for purposes of inquiry into the grave questions that engrossed her thoughts as soon as she was old enough to understand them. In simple and straightforward language, without cant or boasting, she tells us exactly what sort of a person she was, how she tried to do her duty in the station in which she was placed, and how she made opportunities for helping her less fortunate neighbours in ways that led to far greater and more beneficial results than she could have hoped for.

The early chapters give much quaint information about her City life and its surroundings during her girlhood, and the old-fashioned training she received. Instance this passage:—

"As education forms one of my chief motives for recording these thoughts of the past, I ought to say something as to how we were brought up. It may surprise the advanced educationists of the present day to know that we neither went to school, nor ever had a governess. Our mother (who was also taught at home) taught the elder girls, and they taught the younger, a sister fifteen years older than myself being my first instructor. Masters, of course, supplemented this system in later years; and, in drawing, two mistresses helped to develop the gift we all possessed, inherited, as we have always believed, from a great-uncle Longcroft, through our mother. His large collection of sketches in Indian ink, made in India at the end of the last century, has never been surpassed, and was the admiration of all who saw it. Some specimens have been given to the collections at South Kensington and the British Museum. An earnest desire to learn through books, and an insatiable love of reading, made up for the want of what is thought to be essential in these days. No doubt I could not have passed an examination by her Majesty's Inspector of Schools for the children of the poor; but we avoided that most fatal of all mistakes—of thinking education was ever 'finished'—a phrase that I never remember hearing in connection with it. We went on continuously, learning sometimes from masters in languages, as Signor Beolchi, M. Brasseur, and, earlier still, Dr. Bernays (who became an attached friend of our family), even up to the year 1878, when I endeavoured to prepare in some measure for a tour in Spain by taking lessons from a young Spaniard, and about the same time read the 'Vita Nuova,' of Dante, with Miss Christina Rossetti. After our first tour in Wales, we learnt some Welsh, in order to be able to follow the service, which we attended for many years, on St. David's Day. To escape from lessons as a penance and a burden was an idea that never entered our minds, and there was no break nor interval in our studies, and no emancipation from the schoolroom or 'holidays' were ever thought of."

A long extract from Miss Twining's diary, describing the Queen's coronation in 1838,

reads almost, in parts, like a mere paraphrase of Barham's humorous report of the same ceremony; and her accounts of her first railway journey and experiences of other novelties fifty or sixty years ago are entertaining. But she always took life seriously. In 1852, under the influence of her friend Mrs. Jameson, she produced an elaborately illustrated book on 'Symbols and Emblems of Early and Mediæval Christian Art,' and this was followed by 'The Types and Figures of the Bible,' and other volumes of interest in their day. At an earlier date, however, she began to drift into the social work in which she has proved so admirable a pioneer:—

"In the years 1847 and 1848 my attention had been called to the condition of the poor, perhaps owing to heavy losses and trials in our family circle, and I first began to visit them in the old parish of St. Clement Dane's, in the Strand, in which we were born, and with which we were connected by many ties and claims; this visitation in the neighbourhood of Clare Market led to my first acquaintance with a good old woman, Mrs. Stapleton, who was at last obliged to give up her little room, and enter the Strand Union Workhouse, then in Cleveland Street."

This work grew upon her:—

"In 1853 my first visit to a workhouse was made, as I have said, to the Strand Union, then situated in Cleveland Street, containing five hundred inmates, the good old woman whom I had known in Clare Market being the one inmate who attracted me, and had begged me not to forget her; but my acquaintance soon extended to others, and the master and matron encouraged me to continue my visits. I saw at once how much good could be done by many more than I could make, and, therefore, applied to the chairman of the board to allow me to take other visitors with me; but when this was brought forward, they replied that 'unpaid and voluntary efforts were not sanctioned by the Poor Law Board,' and the offer was declined. In 1854, as the difficulty seemed to rest with the central board, I determined to ask for an interview, which was granted. The Rt. Hon. Matthew Talbot Baines was president, and Lord Courtenay, secretary. I thought it would be a most alarming interview, and as I drove down to Whitehall, I conjured up all sorts of fears as to the results of my audacious attempt. I suppose these fears were apparent, for, as I entered, the attendant said to me, 'You need not be afraid, ma'am, you will find them very nice gentlemen indeed.' And so it proved, for the president in particular was most agreeable and encouraged conversation. My idea had been that I should meet an array of formidable officials, forming the board, but I saw only these two. Lord Courtenay said that if I could get the sanction of one board to my proposal, they would not refuse permission, which was something gained; and Mr. Baines admitted that good might be done by it. It was clear, however, that the guardians had no intention of granting my request; for on a further application it was again declined. So I continued to go on alone, notwithstanding many hindrances and disagreeables, especially from more than one of the gate porters, who were so rude and insolent that I quite dreaded to encounter them. The climax came when one of these officials was appointed to be master, when the good homely couple whom I had first known retired; his wife being equally unsuitable, a reign of terror then began which can hardly be believed at the present time."

Righteously indignant at the scandals she became acquainted with, Miss Twining began to write letters about them to the newspapers, and to her efforts are mainly

due the important changes in the law, and yet more in its administration, that have since occurred. She modestly chronicles her untrifling labours, and is able to look back, without undue pride, to the improvements she has been able to bring about, some of them likely to be legalized for the first time by the Parish Councils Bill now being considered in the House of Commons:—

"The first part of what I may call my public work was done in absolute unconsciousness and solitariness. Two or three friends only encouraged me to persevere and spoke of sympathy, and I heard of some few solitary workers who were visitors in workhouses here and there, as Miss Gilpin at Liverpool, and Mrs. Sheppard at Frome. Amongst these I must name my friend Harriet Plumptre, sister of F. D. Maurice; and it was only when I found that a public body must be approached, that any thought of publicity occurred to me. Praise was not looked for or expected in those days, and certainly least of all from one's own family. Two or three words of commendation from outsiders were so exceptional and made so remarkable an impression upon unaccustomed ears, that they remain with me to this day."

Some failures are here recorded. In 1866,

"as the result of negotiations with Sir Walter Crofton, who had just opened a Home for discharged female prisoners in Queen Square, I had decided to take some of them on trial as servants during the last few months of their detention, which was to be preparatory to their final release, with a view to giving them a previous trial and test. It was a curious experience during the next two years, but hardly a satisfactory one, though made with every advantage, for I had a good and respectable elderly cook, to whom these poor women became much attached, and but little difficulty was met with during the first three months, when they were not allowed to leave the house. But when the fatal day came for the long-looked-for holiday, and we were obliged to let them go out into the temptations of the London streets, great was the anxiety and fear as to the time and mode of their return. Suffice it to say, that hardly one was found able to stand the test, or came back as we hoped and desired. No other experience of my life has so convinced me of the terrible and fatal results of drink, or of the persistence of its baneful influence. Can it be wondered at that I have been a sceptical observer of some of the present plans of reform, by means of seclusion in a Home, for perhaps twelve months, or even less?"

More than once Miss Twining sought the rest she had well earned by her long and persistent labours on behalf of the poor; but it is not easy for willing horses to shake off their harness. When she went to live in Kensington in 1884, leaving in other hands the details of the work she had started in the City, Holborn, and the Strand, she was persuaded to obtain election as a Poor Law guardian; and as soon as she went to seek comparative retirement at Tunbridge Wells she found that she "could not refuse" to hold a similar position. We must find space for one other extract from this excellent book. It is in the nature of a valedictory message:—

"I am thankful to have lived in the present century, and during the period of it in which I have been called to play a part. My life has been mainly spent in endeavouring to secure reforms in many ways and of many abuses, and I have often longed for the powers of a despot to enable me to do so more quickly; nevertheless,

I am unable to join in anything like a general condemnation of the distant past, or an unqualified exaltation of the present. After all, *character* is the first and foremost consideration in a generation, and not knowledge and intellect, and I cannot help doubting if many of our present plans and methods of education are calculated to promote this great end, either in modern childhood or youth, especially for girls. But I must add that this expression in no way applies to the great movements, as to the progress now open to women, in various ways of employment and usefulness, in all of which I heartily rejoice, desiring to see still greater powers and privileges conferred upon them, believing as I have ever done, that in the 'communion of labour,' and the sharing of work by men and women, will the best interests of both be developed and forwarded."

Catullus: with the Pervigilium Veneris.

Edited by S. G. Owen. Illustrated by J. R. Weguelin. (Lawrence & Bullen.)

IN outward form this volume is a companion to the beautiful 'Anacreon' published last year by Mr. Bullen; but in spirit there is a considerable difference. The 'Anacreon' was for all who could read Greek of the simplest character, and even for those who could not, since an English translation accompanied it; and the editorial comment was bibliographical. The 'Catullus,' on the other hand, is for scholars; it is attended by no translation, and the editor's notes are almost entirely textual. It is not on that account the less welcome, but its welcome will be of a different kind. Catullus is too hard to be read, as Anacreon may be read, by elderly gentlemen whose classics are growing rusty. There are many poems, no doubt, of perfect simplicity as well as great beauty; but there are also many which, by reason of the allusions contained in them, are unintelligible without a commentary. Yet the edition deserves a welcome from all who retain their love for the finest works of Latin poetry; and the professed scholar will find it not merely a handsome copy of a favourite poet, but also a serious piece of work which will have to be taken into account by all future editors of Catullus.

In his English editors Catullus has been especially fortunate, and it might have been thought that after his text had been handled by Mr. Robinson Ellis, by Munro, and by Dr. Postgate, there would be little left for any one else to do. But the condition in which the text has come down to us, resting practically upon two late fourteenth century manuscripts, both descended, not remotely, from a single archetype, has left several problems which do not admit of final solution. On these each editor must have his say, and the suggestions of any competent editor deserve attention. Mr. Owen has proved by his edition of Ovid's 'Tristia' that he is one of the most capable among the younger generation of Oxford, and, indeed, of English Latin scholars; and consequently, in taking up his 'Catullus,' we feel that we are at least in safe hands. He has used his own judgment in choosing among the readings of earlier editors, recording the principal divergences from the MSS. in his notes; and in some cases he has offered original emendations of his own. On points of detail critics will, of course, differ, but the total

result is a sound and scholarly text of Catullus, which any one may read with pleasure. Perhaps the most noticeable of Mr. Owen's suggestions are *iam tandem* for "iam tamen cum" (edd. "iam tum cum") in i. 5; *eumne Gallia et timet Britannia* in xxix. 20; *Ilale* for "Lydia" in xxxi. 13; *hara es, rustice* for "et heri rustice" in liv. 2; *avelli* for "a uelte" in lv. 9; *revertens* for "revisens" in lxiv. 388; *hic Veneri vario* in the corrupt lxvi. 59; *quæque itidem* for "quæ vetet id" (edd. "quæne etiam") in lxviii. 91; *evitabimus uncta* for "evitabimus amicta" (edd. "evitamus amictu") in cxvi. 7. In some cases his emendations are too far from the reading of the MSS. to be accepted with any confidence; e.g., in xxv. 5, *cum diva naufragos hiemps ostendit oscitantes* for the corrupt "cum diua ml' r'aries" or "cum diua mulier alios ostendet oscitantes" of the MSS.; *laniatum* for "uelatum" in lxiv. 65; or *an quod amantum* for "atque parentum" in lxvi. 15. Of such conjectures we can only say that they may be right, but that we can never be even reasonably certain that they are so, unless some new authority for the text is discovered.

Mr. Weguelin's illustrations evince the same love of beauty and grace of outline as those which he contributed to the 'Anacreon,' but they seem to us less successful and less appropriate to the text. The maiden with the sparrow facing p. 2 is very pretty, but she is surely not the Lesbia of Catullus; and the pair of lovers who illustrate poem li. fail entirely to realize the passion of Sappho's verses. Indeed, Catullus is less easy to illustrate in this style than the more simply sensuous Anacreon. Yet we are glad to have Mr. Weguelin's plates, especially that of the nymphs playing around the ship Argo, and the Venus of the 'Pervigilium Veneris.' Though much later than Catullus, it has not a little of his spirit; and we are glad to meet it in any company. In reviewing Mr. Bullen's 'Anacreon' last year we expressed the hope that he would give us an equally delightful edition of some other Greek poet. He has fulfilled this wish in the spirit, though not in the letter; for Catullus is the one of all the Latin poets who has most of the Greek grace and charm. For this gift we are duly grateful to him as publisher, and to Mr. Owen and Mr. Weguelin as editor and artist; but our gratitude is in part a lively sense of favours to come.

NEW NOVELS.

Cheap Jack Zita. By S. Baring-Gould. 3 vols. (Methuen & Co.)

MR. BARING-GOULD's latest novel (it cannot be many months since we reviewed 'Mrs. Curgenven'), though the workmanship is occasionally perfunctory, has a full measure of his best qualities—strength, picturesqueness, and unusualness. No other novelist living could have conceived that murderous fight with flails in the beginning of the story, or have painted in such glowing colours that really splendid scene of the

burning mill, or brought out with such lurid intensity the full horror of the unhappy Drownlands's death agony. 'Cheap Jack Zita' is a tale of life in the Fen country early in the century, and those who are acquainted with Mr. Baring-Gould's earlier works can readily imagine how he revels in this sombre landscape. He has a genius for seeing the romantic and unearthly side of nature, where an average observer would find nothing to attract his attention. And similarly he detects the possibilities of passion and tragedy and self-sacrifice under the most plebeian exteriors. Zita is a delightfully unconventional heroine, thoroughly in keeping with her unconventional surroundings, and, indeed, the whole book is of uncommon merit. If only Mr. Baring-Gould wrote less, what fine work might he not turn out!

The Romance of a Country: a Masque. By M. A. Curtois. 2 vols. (Fisher Unwin.)

THE fiction in which the reader at once detects, or thinks he detects, an allegory is stimulating or depressing according to the bent of mind. In any case, the emotions of hope or fear are usually found to have been well grounded. With 'The Romance of a Country' it is otherwise. At first the legend, "This is an allegory," seems to be writ large all over the page. The effect disappears, however, and though lots of philosophical ideas and quotations, and an air of symbolism and obscurity, remain, the impression one carries away is not of an allegory. In spite of a problematical enough manner and a strange enough atmosphere, we may venture to say that the book is not even a satire on life, or even on any particular phase of it—past, present, or to be. It is simply a story of fantastic adventures and peoples of a very uncommon kind, which, above everything, produces a sense of illusion. In places it is badly put together, yet when they have fairly overcome the tedium, to the exceptional few it may prove acceptable. In spite of a feeling of uncertainty as to some of the author's ultimate views and intentions, and a good deal of needless vagueness and superfluous masquerading, there are exciting and vivid episodes and passages that have beauty. The action is stirring, the character-drawing is of an original sort. Indeed, the whole conception and execution are curious, and lie quite beyond the range of ordinary observation and experience. The sentiment may be at times overstrained; but of fine effects and imagery there is no lack, nor of noble sentiment either. The general impression is of a scheme and plan of life far off and remote from us—a somewhat topsyturvy world of unknown, yet human creatures. The names are at times like irritating disguises of a mystery beneath; but when one ceases to seek for clues it all goes better. The faults weigh less heavily in the scale than the merits, and do not prevent one from taking pleasure in such a novel flight of the imagination. Inspiring scenes are frequent—scenes of battle and heroic endurance, of hideous deaths and nightmare tortures. Something beyond all this, however, lifts the whole thing above the lines of the usual story of sensational adventure. Alvo, Yvlon, Ursan, and their fellows are in-

teresting in different ways, and all have touches that prove in the author of their being powers of insight and divination. The country is a place of probation, of suffering, of strange delight, of splendid failure, and lasting devotion to an unrealized ideal. The only thing quite certain about it all is that it is clever work, with here and there just a *brin* of something a little like insanity.

Claudea's Island. By Esmé Stuart. (Sampson Low & Co.)

'CLAUDEA'S ISLAND' has pretty, shimmery touches, natural and human. In other words the island and the island folk are presented in a mood a thought too idyllic and idealistic for reality. As the "perfect villager" nobly planned, with a healthy mind in a beautiful body, Claudea is well if not convincingly portrayed. The appeal to reality is, as we said, limited, but it will serve. Sad and heroic, and withal unnecessary, is the end of the fair islander and her unselfish devotion to lover and friend. She falls an easy prey to the "cruel, crawling, hungry deep," whose antics she has studied all her life—to little purpose, it would seem, since ordinary common sense might have averted the calamity. But then the story would have been other, and the "sentimental reader"—there are still one or two—would have been deprived of an emotion, possibly of a novel.

Time and the Woman. By Richard Pryce. (Methuen & Co.)

MR. PRYCE has of late rather eschewed the manner and the matter of some of his earlier books; 'An Evil Spirit,' for instance, is not so much as mentioned on his title-pages now. Yet the story, if ugly and gruesome, was at any rate not wanting in strength. 'Time and the Woman' is of milder and more diluted quality, but it is not pleasant for all that. It contains some neat writing, however, and a certain amount of quick but limited observation on "smart" men and women of a kind. There is an example of the British matron (new style) cleverly done. The talk is natural, if not enchanting; fragments of the same kind might be heard any time in the stalls of certain theatres, in "swell" restaurants, at the "five o'clock," or in the park. The *leitmotif*—disagreeable, but not badly conveyed—is the jealousy of a beautiful and enigmatic woman for her beautiful and simple-natured daughter. Clear and incisive as is the substance of the slight story, a good deal is left problematic, on purpose, or it may be *not* on purpose. The whole thing takes almost no reading; it is superficial, and the end strikes one as being "scamped." Were the contrary not well known, there are touches in Mr. Pryce's novels that suggest the feminine nature rather than one of the "sterner sex." The title is not ineffective, only it does not apply very particularly to the story.

A Bubble Fortune. By Sarah Tytler. (Hutchinson & Co.)

SINCE Miss Tytler wrote her 'Papers for Thoughtful Girls' a long time has elapsed, and she has written much, but nothing we happen to remember so well. 'A Bubble

Fortune' is not at all striking. An out-of-date rather than an old-world air sits on it unbecomingly, as such an air does on most things. A worthy family in "lower middle class" surroundings becomes suddenly possessed of property and fortune, only to promptly lose them again. The effect of these events on the characters and circumstances of a father and his daughters is traced without exciting any lively sympathy. All ends well, and all is heavily recounted, and is not perhaps in itself intrinsically interesting. Some of the character-drawing is firm and well intentioned, but, as we have said, it fails to take the fancy. Altogether, the ups and downs in the lives of Mr. Newton and his daughters—one of whom is a bit of a bore and a prig—will be likely to leave some readers cold.

A Dozen all Told. By Twelve Authors. (Blackie & Son.)

WE have protested before against these unmeaning conglomerations of unconnected stories by different authors; they savour too much of a commercial transaction by an enterprising publisher. A book should have a certain amount of self-respect, as it were, and keep up the illusion, at any rate, that it was written because its author had something to say, and not because somebody wanted to sell it. The stories are by six ladies and six gentlemen, well known as writers, but will none of them add vastly to the reputation of the authors. The best are a dog story by Mr. Norris; 'To Paris for Pleasure,' by Mrs. Alexander; and 'A Shark's Fin,' by Mr. Henty. The illustrations are by twelve other gentlemen, and, like the stories, are of unequal merit.

The Boy-God: Troublesome and Vengeful. By E. M. Lynch. (Fisher Unwin.)

AN apology is due to Miss Lynch for our delay in noticing her witty and diverting fantasia. The scene is laid at Camelot College, where, on the eve of the breaking up, five of the cleverest girl undergraduates engage, under the presidency of the senior governess, in an informal debate on the great topic of love, one of the party acting as *advocatus diaboli*. Then, by way of an epilogue, we have fragments from the correspondence of the fair collegians after they have left Camelot, in which the irony of fate is conspicuously illustrated. For whereas in the debate the empire of lovers' love is simply wiped off the map of the emotions, directly these young champions of the anti-matrimonial cause are immersed in practice, the "Boy-God" proves both "troublesome and vengeful." The dialogue abounds in happy touches and strokes of real humour. Thus the debaters are occasionally smitten with misgivings that "they know terribly little about it," and there is something quite heroic in Amy's delightful outburst, "I'd sacrifice myself! Indeed, I would! I'd fall in love—if I could—to add to our knowledge on the subject, though I should degrade myself by such folly, and earn my own contempt, as well as yours." The different temperaments of the various characters are indicated with considerable skill, and the whole episode is carried through in a spirit of delicate and kindly railery. A special feature in the

book is the commentary on the text supplied at the bottom of every page in the shape of quotations from all manner of writers, ancient and modern, English and foreign. These form a delightful lovers' anthology, and add materially to the attractiveness of this original and whimsical volume. The illustrations are unequal, and at best are below the level of the text.

The Sin and the Woman. By Derek Vane. (Remington & Co.)

WHEN it is explained that the sin which the woman, Eleanor Monroe, committed was in no way connected with the seventh commandment, it will easily be gathered that Derek Vane's novel is not entirely commonplace. The heroine is not particularly interesting, but her experiences are at least unusual, and possess some pathetic interest. In spite of her one backsliding from the path of rectitude, she remains an extremely naïve and innocent young person. She is cowed into confession and self-surrender almost without resistance by her unscrupulous and altogether abominable admirer Dudley Graham, who was obviously unable to furnish any proof whatever for his accusation. However, her conscience made a coward of her, which is in itself a probable enough result of one serious fault in an otherwise blameless career; and in death, at any rate, she and her curate were not divided in spirit. The story is readable, and is on the whole well written.

'Twixt Shadow and Shine. By Marcus Clarke. (Sonnenschein & Co.)

MR. MARCUS CLARKE, the well-known colonial writer, supplies a picturesque little story of Australian seaside life, the peace of which is broken by an incursion of travellers, with a clash between the quietness, simplicity, and contentment of the fishing station and the vigour and energy of a curious pack of Melbourne eccentrics. The tale, which, we believe, originally appeared in an antipodean magazine, is something of a burlesque, although a touch of sentiment and romance is also to be traced, and many readers will welcome it as a variant upon the tales of criminality and violence in which recent Australian novelists have depicted for us some of the characteristic features of bush and border life in the antipodes. A mild villain of Romany type serves as a foil to the soft-hearted men and women who play the principal parts in *'Twixt Shadow and Shine.*

Val-Maria: a Romance of the Time of Napoleon I. By Mrs. Lawrence Turnbull. (Lippincott.)

THE extravagant hero-worship inspired in many of his contemporaries by the achievements of the great Napoleon is a matter of history, and is taken by Mrs. Turnbull as the groundwork of a graceful, but morbidly sentimental romance. The central figure is an extraordinarily beautiful and supernaturally gifted boy, whom, in view of his precarious tenure of life, his parents refrain from undecieving about the character of his idol. The artificial atmosphere in which he is reared extends to the whole story; the

uniform suavity and tenderness of it are decidedly oppressive. A faint effort at contrast is discoverable in the conversations which take place in the count's *salon*, and in the talk of the village baker and his friends; but the book is destitute of humour, and in consequence too monotonously pathetic to be really touching.

CHRISTMAS BOOKS.

IN *Evil May-Day* (Nelson & Sons) Miss Everett-Green takes her readers back to the early days of the sixteenth century, and tells them a tale of City folk and City ways in the time of Henry VIII. The heroine, fair Gabrielle Mottas, is the daughter of "an outlandish man," a worker in leather; her lover, of course, is her father's apprentice; and there is, equally of course, a villain, who plots for the possession of the girl and her father's secrets. "There is growing up within the walls of this city a great hatred of outlandish men.... Our honest English workmen complain bitterly that the bread is taken out of their mouths by the crowds of outlandish people who flock hither with their wares, and who establish themselves here, plying their trades to the hindrance and poverty of the people of the land." So says Master Lincoln, and none knows better than he how to stir up jealousy and blind wrath in the poor ignorant crowd. But his vile plots are unmasked and confounded by no less a person than the king, who plays in these pleasant pages the part of the guardian angel.—*The Lost Treasure of Trevelyn* (same publishers) is another historical story by the same popular writer. It is longer than *'Evil May-Day*, and is even more thrilling. Treasure (lost and found), fair ladies, gallant knights, cruel fathers, are enough in themselves to awaken and rivet our interest; but Miss Green is good enough to add gypsies, who mysteriously appear and disappear; conspirators, honest and dishonest, plotting away at the Gunpowder Plot; and even the great Guy Fawkes himself, who comes on the scene carrying holy water for the protection of his fellow conspirators. Joking apart, this treasure tale is well told, and ought to be well read.—Yet another good historical story is *Prince Rupert's Namesake* (Olliphant, Anderson & Ferrier), by Miss Emily Weaver. The scene is laid in rural England and in the capital, in the days of Charles II.; the fortunes of a loyal and poverty-stricken Cavalier family are the theme; the Merry Monarch himself flits through the pages; Prince Rupert appears now and again; and, of course, the author essays to give a picture of the two great scourges of the age—the Plague and the Fire.—One of the best historical tales of the season is *Penshurst Castle in the Time of Sir Philip Sidney* (Seeley & Co.), by Mrs. Marshall, whose stories for girls are so widely known and so deservedly popular. Fact and fiction are interwoven with a skilful hand in Mrs. Marshall's pleasant pages, and several admirable illustrations adorn the volume.—*Sketches of Christian Life in England in the Olden Time*, by Mrs. Rundle Charles (Nelson & Sons), would have been very popular a generation ago, when *'The Chronicles of the Schönberg-Cotta Family'* and *'The Diary of Mrs. Kitty Trevelyan'* delighted many a household. There is, of course, much that is deeply interesting in Mrs. Charles's nine stories; but the fashion of fiction, like all fashions, changes, and we must confess that we find the volume a little lengthy.

From these studies of the past and of great events we come back to our own time and to the "trivial round." Miss Giberne's *Life in a Nutshell* (Shaw & Co.) is the story of a girl's life and love, somewhat uneventful, but pleasantly told.—*Friends or Foes* (same publishers), by Miss Everett-Green, is a capital "story for

boys and girls," whose humours and pranks are chronicled with spirit and sympathy by this indefatigable writer.—Mrs. Reaney's *Stella* (Bliss, Sands & Foster) is not a particularly attractive heroine: she enters the book as a spoiled child, and ends as a hospital nurse. Her intermediate adventures do not seem to us to call for much comment.—*Deb* is a good little gipsy girl, and her story, as told by Mrs. Henry Keary (Warne & Co.), is not without some merit.—Mrs. Molesworth's *Mary* (Macmillan & Co.) is "a nursery story for very little children." So says the title-page, and we may say for ourselves that it is a decidedly attractive story, wherein the writer deals with the little ones and their ways in that homely and intimate fashion so familiar to the readers of the red books.

The White Island (Fisher Unwin), by Miss Mary Hartwell Catherwood, is a remarkable book. The scene is laid in the wilds of Canada, far away and long ago, when "French rule was giving way before the pressure of England," and when the Indian was yet strong in the land. The writer knows what she writes about, and she brings that ancient land and its people before us in a marvellous manner. "The White Island" is a French girl brought up among the Indians; her lover, an English trader, is blood-brother to Wawatam, an Indian chief; many and strange are the adventures of these two. "The White Island" ought to be read.

Steve Young; or, the Voyage of the Heavlos to the Icy Seas, by Mr. G. Manville Fenn (Partridge & Co.), is not, in our opinion, the best of the author's books, but possesses merits of its own. There must be some monotony in life amongst icebergs and boundless fields of snow, and most readers will be content to take the explorer's word for the beauty which often is to be found under the Polar sky. Shooting walrus and bludgeoning seal are but tame sports; on the other hand, a fight with a bear or being pursued by one affords quite sufficient excitement. "All's well that ends well," and as the efforts of the adventurers are at last crowned with success, they may be congratulated on their escape from several hopeless positions.—As Mr. Fenn writes at least six books every season, we cannot acquit him of improvidence in using up materials for a twelvemonth's consumption in *Sail-Ho! or, a Boy at Sea* (Society for Promoting Christian Knowledge). It is a tale of a boy at sea during a voyage, in which we have storms and mutinies, while the good ship is captured and recaptured several times, and each party suffer imprisonments from which they are delivered by means little short of miraculous. The story would be more true to nature if there had been some bloodshed.

Supple Jack: a Romance of Maoriland, by Mr. R. Ward (Chapman & Hall), is an appropriate name for an acrobat, who is wrecked on the coast of New Zealand, and turns out to be a baronet. The scene is laid in the North, and the time is supposed to be anterior to the advent of European settlers. So little is really known of native habits during that period, that any account throwing light on them must be useful; but unless our author is more truthful in delineating them than in painting an Irishman, we fear that little will be added to the knowledge of ethnologists. The "Pakeha," who usually was a runaway convict or sailor, was generally a criminal, a concentration of vice, a disgrace to his own country and demoralizing to the natives; the race is happily now extinct.—In *The Fairhope Venture: an Emigration Story* (Society for Promoting Christian Knowledge), Mr. E. N. Hoare has produced a story in which it is difficult to feel much interest for any of the characters. All have such faults (in this, perhaps, all the more true to nature) that we are precluded from the worship of hero or heroine. The weak fools and unmitigated villains are scarcely redeemed by the rough

honesty of some backwoodsman or the shrewd intelligence of the red man. There is considerable ingenuity in the plot.—We can give no opinion as to whether the descriptions of scenery which the author of *In the Land of the Golden Plume*, Mr. D. L. Johnstone (Chambers), supplies are correct, but we are inclined to believe that the native character is better portrayed in the savage barbarism of the head-hunters than in the romantic friendship and self-devotion of Warupi. The illustrations are excellent, and are sufficiently thrilling for the greatest lovers of sensation. The story is wildly improbable.

The Winged Wolf, by Ha Sheen Kaf (Stanford), is a collection of tales from various sources. One which is rather good, 'Little Whitebeard, the Shoemaker King,' is from a work of Robert Morier's. From Harris's 'Highlands of Ethiopia' is taken 'Thavanah,' a bad one. All are borrowed from other books, and most of them are not worth borrowing. We rather like 'The Sedge Island and Prince Gold Fish,' but often wish that children could be allowed to rest content with the very good story-books that were sufficient for their forefathers.

Fifty-two Stories for Children. Edited by Alfred H. Miles. (Hutchinson & Co.)—Every moment of childish existence seems to have entertainment provided for it in this book. There are stories for blind man's holiday time, stories to be told in the nursery, in the holidays, and, lest that should not be enough, at odd times. Many of them are pleasant and readable, and some—as, for instance, 'Bugler Charlie,' 'Baby Nora,' and 'The Lost Letter'—are very good; but we do not like 'Princess Catseye,' which is given as an old-fashioned fairy tale, and does not possess one characteristic of that delightful production. Old-fashioned fairy tales were never visibly infested by a moral. Nearly every story in this book suffers from this; and though stories derived from so many sources are liable to have peculiarities of language, we think that parents and guardians, in fact all who are of riper years, should not be called "grown-ups," and that the words "however" and "whatever" should not so often be used ungrammatically.

LOCAL TALES.

In a Cornish Township with Old Vogue Folk, by Dolly Pentreath (Fisher Unwin), purports to be a narrative by the old parish clerk of Polvogue, in much the same language as he would have talked. The events narrated are supposed to have occurred about the year 1818, but the story is altogether vague and discursive. Considering the narrator, there is, of course, a certain dramatic propriety in this, but this propriety is sometimes violated by the author's inability to preserve with rigid consistency the style of language which she has adopted. For example, it may be doubted if a Cornish farm girl would talk like this in 1818, however well-to-do her parents may have been: "Your son is a very gifted individual; so no doubt I should treasure the very poetical words with which he would express his love or admiration, you may think, so proverbially blind is a mother's admiration for her son"; and she most certainly would not have said, "A dance! Oh, Uncle Anthony, what a lark; I will write the invites at once"; unfortunately these are turns of expression reserved for the London young lady of the present decade. On the whole, the dialect form of the narrative is a mistake here, as it is not particularly forcible and characteristic, even where it is apparently correct. The most interesting part of the book is to be found in some of the old traditions and legends which occur, especially that about old Johnny Hooper, the local seer; Bill Pearce's visit to him and the terrors that attend his return are told with much spirit. We cannot forbear from alluding to the disgraceful way in which the book has been put together by the binder. The illustrations by Mr. Percy Craft have merit.

The cheerful optimism of Mrs. Francis's sketches in *A North Country Village* (Osgood, McIlvaine & Co.) is not their least charm. She is not blind to the main defects of her beloved villagers—their narrowness, their almost excessive thrift, and their occasional hardness, arising more from a want of perception than of kindly feelings; but ample justice is done to their sturdy independence, not divorced from loyalty, and to the essential kindness of their nature; and the humorous way in which their little faults are treated takes away half the sting from the truth of the darker side of the picture. Only one of the stories which illustrate the manner of life of these villagers ends unhappily; in the others there are plenty of sad incidents, but always a merry or, at least, a satisfactory ending. After reading the book through, one has very little excuse for not being on terms of close acquaintance with the whole community, from the jovial squire and kind-hearted canon down to all the old bel-dames of the place, with their constant chatter and tender tyranny over their long-suffering husbands. The whole book is so good that it ought to be read through from cover to cover, but, if any one chapter is to be picked out, that on 'Politics' is assuredly the best. In this an old woman describes imitatively how the whole village changed over from Liberalism to Conservatism at the instigation of the squire. "An' off they drove," she ends up, "cheerin' all the way, an' every man in the place voted for Squire's gentleman. Radical Ted come back so drunk that he couldn't tell much about it, and he always said he couldn't remember which way he voted, but of course we all knew without the tellin' that he'd never go for to vote again the Squire. An' that's how we changed our politics in this village, ma'am; now you have the whole story."

Wreckers and Methodists, by H. W. Lowry (Heinemann), are stories of Cornwall, and there can be little doubt of their genuine presentment of the Celt in his local modification. Tragedy and passion, here as elsewhere, are the dominant notes, and the craving for authority is in this case satisfied by the bondage of Methodist enthusiasm. In one or two of the narratives—as the first, which tells of the poor "bucca" who tries to feed his dying infant on turnips, and is sent to prison for stealing them; or the dreadful story of the Crickstone, dealing with the misery of an unlovely village wench, who meets the too frequent lot of village wenches in circumstances of the most cruel hardship—the writer's realism is almost shocking. Again, there are other tales—such as the tremendous "Object Lesson" given (by whom?) in the chapel the day after the hanging of a highwayman; the legend of John Lenine; and the "judgment" which falls in the pulpit on the local preacher who has sinned in secret—which present vividly the constant pressure of the supernatural on these imaginative, though simple folk (herein how far removed from their purely English countrymen!). But though the general tone of the book is sombre, we get some effectual relief. The "foreigner" who settles in Trewavas, and scandalizes the folk there by Sunday fishing, furnishes much objective amusement when he undergoes his doleful fate. For two local giants, Jan Chewallock and Hannibal Curtis, meet him on the Monday morning, and, gently but firmly expostulating with him, take him bodily and tie him to a pillar on the quay, there to rest till the going down of the sun. On either side stood his captors, Jan explaining to all comers the true significance of the spectacle.

Tales of the Yorkshire Wolds. By J. Keighley Snowden. (Sampson Low & Co.)—Here we have "the short and simple annals of the poor" related by one who knows them well, and knows how to make them interesting. Mr. Snowden takes us to "Molly's ale-house," and "Amos's," and other "publics," for "publics" play a large part in village life; and there we make the acquaintance of Doad Appletree, who "had

led a very outward life, that is to say, he had been a drunkard and a reputed wife-beater"; and of other men whose characters do not seem to bear inspection, but who prove themselves to be of the stuff of which martyrs and heroes were made. Most of the stories are good, and all the more likely to be thought so because "the broad and manly speech of the North-West Riding is not set down with phonetic precision." Mr. Snowden—"hard saying though it may seem"—begs Yorkshire readers to believe "that so set down their simple mother-tongue might have been unintelligible to some Englishmen." We can well believe this, for among the little that Mr. Snowden gives is much that is difficult even to one familiar from childhood with the equally "broad and manly speech" of the East Riding.

Stories of the Railway, Stories of New York, and Stories of the South (Sampson Low & Co.) are three neat little volumes consisting of stories, by more or less well-known Americans, collected from Scribner's. Perhaps the best of the triplet is the railway series. 'As the Sparks Fly Upward' is not without dramatic force; 'Run to Seed' shows an instinct and feeling for restrained pathos. Of the New York volume we find 'A Puritan Ingénue' and 'Mrs. Manstey's View' the most delicate as regards sentiment and presentment. In the volume about the South 'Tirar y Soult' (by the author of a clever little book called 'Gallegher') is, on the whole, the best. It is a good motive briefly treated, with a touch of humour and pathos many of the others lack. The collection is convenient in form, respectable in achievement rather than remarkable—and such are the usual constituents of holiday reading.

Gossip of the Caribbees: Sketches of Anglo-West-Indian Life. By W. R. H. Trowbridge, jun. (New York, Tait, Sons & Co.)—This collection of character-sketches and short stories contains a pleasing admixture of light satire and unaffected pathos. On the whole, the pathos is the more likeable, with its underlying humour and its entire freedom from gush and verbiage. 'The Boy who Came from Home' reads like a West Indian rendering of one of Mr. Kipling's pathetic tales, and several other sketches suggest the influence of that writer—for good, we admit—on Mr. Trowbridge's style and choice of themes. Such stories, however, as 'The Despair of Dáaga' and 'An Inconvenient Devotion' may claim to stand upon their own merits, as showing that the author is no mere copyist of any master. 'Helen of Troy,' too, is a pretty piece of portraiture, which contrasts agreeably with the women sketched in the lighter and more satirical tales. In spite of Mr. Trowbridge's disclaimer in his preface, we dare say that some of his random shafts may draw blood from unexpected victims. But to such mischances the kindest of satirists is liable.

OUR LIBRARY TABLE.

MR. VINCENT may be congratulated on the manner in which he has executed his task of writing *His Royal Highness Duke of Clarence and Avondale: a Memoir* (Murray). Occasionally he indulges a little too much in metaphor, and there is every now and then a lapse into platitude, such as is inevitable in a book of this kind; but, generally speaking, Mr. Vincent shows himself a sensible man and avoids exaggeration, and his book will interest a large section of the public. The Prince's letters are among the most attractive things in the book, showing clearly, as they do, the amiable and modest nature of the writer.

We confess that Mr. Charles G. Harper's *From Paddington to Pensance* (Chatto & Windus) appears to be a somewhat superfluous work. He has chosen a hackneyed route, and the humours with which he has attempted to lighten the tedium of the way are mild—the moralizing obvious. We quite admit that many of

Mr. Harper's views read soundly enough, more especially with regard to the unsightly memorials on the Plymouth Hoe, "the ingenious Boehm's" statue of Sir Francis Drake included. Also he seems to possess a fair knowledge of history, though the description of Lord North as "one of the ministry" that lost us America is rather odd. Further, he has not forgotten, like some of his predecessors, that he is a gentleman, and his volume may be pronounced entirely void of offence from cover to cover. At the same time it appeals to no definite public, being inadequate as vehicle for information, while the entertainment provided is poor fare. It is only just to add that the illustrations shine by comparison with the text, and that the Devonshire and Cornish sketches, in particular, may be thoroughly commended.

We are afraid the admirers of the late Bishop of Massachusetts will be a little bit disappointed in his *Letters of Travel*, which Messrs. Macmillan publish, but which, bearing no printer's name, is probably manufactured in the United States. They are not at all bad letters, but they are such as any intelligent and educated American could write, and do not leave the impression of being the production of a man of much force of character. Dr. Brooks seems to have been pleased with almost everything and everybody outside the Netherlands, but there is hardly a striking remark in the volume.

George Wilson McCree: his *Life and Work*, by his Elder Son (Clarke & Co.), a small volume of 212 pages, furnishes some particulars of the life of a devoted and zealous worker among the poor of London. Born in 1822 at Newcastle-on-Tyne, he at the age of seventeen became a preacher, and, on the opening of the Bloomsbury Baptist Chapel in 1848, was appointed to the superintendence of its Domestic Mission, and at once set to work in the parish of St. Giles close by, where he laboured daily, both early and late, for a period of twenty-five years. In 1873 Mr. McCree left St. Giles's to become pastor of the Baptist chapel in the Borough Road, and he devoted himself to the poor of Southwark as long as health and strength endured. After an illness of four months, borne with remarkable patience and courage, he died on November 25th, 1892. His friends buried him by the side of the minister of Bloomsbury Chapel, Dr. Brock, under whom he had long laboured and whose life he had written. Our contemporary *Punch* well named him "Brave McCree." It is a pity the opening chapters of this record of a good man's career should be written in a needlessly controversial tone.

The literary activity of the Orleans princes is considerable. We shall notice the new work by Prince Henri d'Orléans and the English translation of his book together. We have now on our table a small volume, published by M. Calmann Lévy, of Paris, by the head of the family, the Comte de Paris. Its title is *Une Liberté nécessaire: le Droit à l'Association*. The Comte de Paris writes as a pretender to the throne of France—a matter with which we have, of course, no concern; but the result of his so writing is that, while he begins with what all Englishmen will think wise doctrine about trade unions, founded on British example of the advantages of giving them freedom, he goes on to try to please the Roman Catholic Church by denouncing Freemasonry, and ends by pointing out to the monarchic party in France the necessity of their founding their own proceedings upon a principle, and this principle that right of association which many of their friends in France, as capitalists, have joined with frightened moderate republicans in resisting. In the first part of his little book the Comte de Paris lays down his principle as being the right of all citizens to form associations for a legitimate purpose without preliminary authorization and without risk of

dissolution of the association by the State, otherwise than on the judgment of a court, based on the violation of a law. In his talk on Freemasonry he, as one who has lived in England and in the United States, does indeed insert a loophole with regard to English Masonry, concealing, however, the fact that its lodges come under the denunciations of the Roman Catholic Church equally with those of France, being equally guarded by secret signs and passwords. If the reply be made that the English secrecy is a burlesque, we must answer that it is not more so than the secrecy of France, as many Englishmen know by experience gathered before the Grand Orient were cut off from intercommunion with Grand Lodge. There is no more curious example of riding a hobby to death than the fact that the Roman Catholic Church denounces as wicked associations to which no good Catholic can belong Oddfellowship, Forestry, Shepherdry, and other amalgamated friendly societies' associations, in the United Kingdom, the United States, and the British colonies, for no other reason than that the admirable societies concerned have their little-hidden secret signs and words. The Comte de Paris goes somewhat out of his way to write of the legal limitation of the hours of labour. He appears to attack it, and thinks the opposition will increase, but then goes on to say, in a somewhat contradictory fashion, that the principle is already in force in those branches of industry, "such as mines, ironworks, and textile factories," in which the application of the principle is easy. This surely is rather loose writing for the author of the text-book of some years ago on the situation of the working classes. The short hours that have been gained in mines vary so greatly in different parts of the country as to leave the majority of the miners convinced that something more is needed. As regards the textile factories, the breaking of the law is winked at by large numbers of employers and workmen, and the visits of the inspectors, by which it should be checked, are watched for on a system which has been brought in some districts to perfection. As regards the iron trade, while the blast furnacemen of some counties have three shifts of eight hours each, the blast furnacemen of other counties have two shifts of twelve hours for seven days a week, involving a twenty-four hours' day once a fortnight. Fuller knowledge would have prevented the Comte de Paris from asserting that "for the workers in these industries the question has no longer any practical interest." After pointing out to the Roman Catholic Church in France how much she has to gain by supporting the freedom of "all associations neither immoral, criminal, nor against public order," the Comte de Paris calls on the French monarchists to take the lead in the new Chamber in fighting for this principle, and then assures his country that the ancient monarchy of France "has nothing to fear from democracy, and democracy nothing to fear from her."

The Stationers' Company have sent us *The British Almanac and Companion*, a highly useful compendium which has been improved considerably of late years; *Gilbert's Clergyman's Almanac* and *Whitaker's Clergyman's Diary*, two serviceable booklets united in one; and the *Vox Stellarum*.—The *Almanach Hachette* of Messrs. Hachette is full of information. The differences between it and such an almanac as Mr. Joseph Whitaker's are curious and worth studying.

MESSRS. LONGMAN have sent us a nice reprint of *Lucile*, which will be welcome to the admirers of the late Lord Lytton. It is an agreeable specimen of the Ballantyne Press.—The reprint of Carlyle's *Lives of Friedrich Schiller and John Sterling*, which Messrs. Routledge send us, is in excellent clear type, but would have looked better on better paper.—Messrs. Methuen

have sent us a neat reprint of Mr. Baring-Gould's clever novel *Mrs. Curgenven of Curgenven*.—We have before now praised Messrs. Low's reissue of Mr. Black's novels. The new volume contains *The Penance of John Logan*, and *Two other Tales*. The same firm's reissue of Mr. Blackmore's romances has reached *Alice Lorraine*.—Two neat volumes in the excellent "Pocket Library" of Messrs. Routledge may be commended to lovers of Lamb: *The Essays of Elia* and *The Last Essays of Elia*. They have the advantage of being annotated by a competent editor, Mr. Charles Kent. The same firm sends us an extremely pretty little edition of *The Cricket on the Hearth*, which is illustrated by French artists, and forms part of the series Messrs. Routledge are issuing in emulation of M. Guillaume.

LIST OF NEW BOOKS. ENGLISH.

- Theology.**
Davidson's (W. L.) *Theism, as Grounded in Human Nature*, 8vo. 15/6.
Kaufman's (J.) *The Truth of the Christian Religion*, trans. by G. F. Fettes, 2 vols. 8vo. 16/ net, cl.
Miller's (Rev. J. R.) *Week-Day Religion*, 12mo. 3/6 cl.
Moehler's (J.) *Symbolism, or Exposition of Doctrinal Differences between Catholics and Protestants*, cr. 8vo. 7/6 cl.
Shaw's (Rev. F.) *The Book of Revelation, a Course of Sermons*, cr. 8vo. 6/6 net, cl.
Smith's (G.) *The Conversion of India, A.D. 1893-1898*, illus. 9/6.
Wigram's (A. T.) *The Church and the Civil Power*, 3/6 cl.
- Law.**
James's (C. A.) *Mining Royalties*, fcap. 4to. 5/ cl.
Spelling's (T. C.) *A Treatise on Trusts and Monopolies*, 16/6.
Watt's (W. W.) *An Outline of Legal Philosophy*, 5/ cl.
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Barber's (E. A.) *The Pottery and Porcelain of the United States*, illustrated, royal 8vo. 25/ cl.
Blummer's (Prof. J. H.) *The Home Life of the Ancient Greeks*, translated by Alice, cr. 8vo. 7/6 cl.
Cutts's (Rev. E. L.) *History of Early Christian Art*, 6/ cl.
Lang's (A.) *Prince Ricardo*, illustrated by G. Browne, Large Paper, cr. 4to. 21/ net, cl.
Lethaby's (W. R.) *Leadwork, Old and Ornamental*, illustrated, cr. 8vo. 4/6 net, cl.
- Poetry and the Drama.**
Begg's (M. M.) *My Mother's Marriage Ring, and other Poems*, 12mo. 3/6 cl.
Book Song, an Anthology from Modern Authors, edited by G. White, 12mo. 4/6 cl.
Bridges's (R.) *Plays, No. 6: Humours of the Court*, 4to. 2/6.
Knight's (J.) *Theatrical Notes, Large-Paper Edition*, roy. 8vo. 21/ net, half-parliament.
Martin's (Sir T.) *Madonna Pin, a Tragedy, and other Dramas*, cr. 8vo. 7/6 cl.
Tennyson's (Alfred Lord) *Works, Library Edition*, Vol. 9, 5/6.
White's (G. W.) *The Heart-Songs of the Spanish Sierras*, 4/6.
- Philosophy.**
Stirling's (J. H.) *Darwinism, Workmen and Work*, 10/6 cl.
Ward's (W.) *Witnesses to the Unseen, and other Essays*, 10/6.
- History and Biography.**
Bonar's (A. A.) *Diary and Letters, edited by his Daughter*, cr. 8vo. 6/ cl.
Clarence (H. R. H. Duke of), a Memoir, by J. E. Vincent, illustrated, cr. 8vo. 9/ cl.
Ebers's (G.) *The Story of my Life*, translated by M. J. Stafford, Portraits, cr. 8vo. 5/ cl.
MacNab's (F.) *Relics, Fragments of a Life*, cr. 8vo. 6/ cl.
O'Grady's (S.) *The Story of Ireland*, cr. 8vo. 2/6 cl.
Porter (Noah), a Memorial by Friends, edited by G. S. Merriam, post 8vo. 8/6 cl.
Stanley (A. F.) *Life and Correspondence of*, by R. E. Prothero and Very Rev. G. B. Bradley, 2 vols. 8vo. 32/6.
- Geography and Travel.**
Hunter's (Sir W. W.) *Atlas of India, Sixteen Maps and Index*, imp. 8vo. 7/6 cl.
Lyde's (L. W.) *A Commercial Geography of the British Empire*, 12mo. 2/ cl.
Wood's (J. G.) *Through Matabeleland, the Record of a Ten Months' Trip*, cr. 8vo. 3/6 cl.
- Philology.**
Belcher's (H.) *A New Elementary Latin Grammar*, 3/6 cl.
Hyperides, the Oration against Athenogenes and Philopides, ed. and trans. by F. G. Kenyon, cr. 8vo. 5/ net, cl.
- Science.**
Badenoch's (L. N.) *Romance of the Insect World*, cr. 8vo. 4/6.
Boyle's (F.) *About Orchids, a Chat, Coloured Illustrations*, 5/6.
Dickson's (H. N.) *Meteorology*, cr. 8vo. 2/6 cl.
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Donkin's (B.) *A Text-Book of Gas, Oil, and Air Engines*, 2/6.
Jackson's (D. C.) *A Text-Book on Electro-Magnetism*, Vol. 1, cr. 8vo. 9/ net, cl.
Lupton's (A.) *Mining, an Elementary Treatise*, 9/ net, cl.
Morris's (M.) *Diseases of the Skin*, 12mo. 10/6 cl.
Orr's (H. B.) *A Theory of Development and Heredity*, 6/ net.
Owen's (J. A.) *Forest, Field, and Fell*, cr. 8vo. 3/6 cl.
Seaton's (A. E.) *A Pocket-Book of Marine Engineering*, 8/6.
- General Literature.**
Armstrong's (F.) *Old Calch's Will*, cr. 8vo. 3/6 cl.
Arnold's (W. T.) *A Modern Xanthippe, or Borrowed Plumes*, cr. 8vo. 3/6 cl.
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Cobban's (J. M.) *The Burden of Isabel*, 3 vols. cr. 8vo. 31/6.
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Crombie's *Stories from the Crowd, First Series*, royal 8vo. 24/6.

Doglie's (A. C.) *Memoirs of Sherlock Holmes*, illus. 8vo. 6/ cl.
 Dumais' (A.) *Louise de la Vallière; Son of Porthos; Man in the Iron Mask*, cr. 8vo. 2/ each, cl.; *Romances*, 48 vols. 3/6 each, net, cl.
 Ellis's (E. S.) *Across Texas; On the Trail of the Moose*, cr. 8vo. 2/6 each, cl.
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 Hynes's (C. J. C.) *The Recipe for Diamonds*, cr. 8vo. 6/ swd.
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 Jerome's (J. K.) *John Ingelfield, and other Stories*, 2/ cl.
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 Zangwill's (I.) *Ghetto Tragedies*, 12mo. 2/ cl.

FOREIGN.

Fine Art and Archaeology.

Forrer (R.): *Die frühchristlichen Alterthümer aus Achmin-Panopolis*, 35m.
 Selzer: *Peruanische Alterthümer*, 120m.

History and Biography.

Gervinus (G. G.): *Leben von ihm selbst*, 9m.
 Puhlmann (R.): *Geschichte des antiken Kommunismus*, Vol. 1, 11m. 50.

Bibliography.

Catalogus Dissertationum Philologicarum Classicarum, 2m. 50.
 Korzeniowski (J.): *Catalogus Codicum Musei Principum Cantorijski*, 3m.

Science.

Fleischl v. Marxow (E.): *Gesammelte Abhandlungen*, 7m. 50.
 Hacke (W.): *Die Schöpfung der Tierwelt*, 15m.

VOLTAIRE IN ENGLAND.

WHEN I ventured, a fortnight ago, to protest against what I supposed to be the unfairness of Mr. Ballantyne in appropriating without acknowledgment the substance of my essay on Voltaire in England, I little suspected that I was about to furnish the Society for Psychical Research with what is literally one of the most extraordinary phenomena of its kind to be found on record. Mr. Ballantyne's reply has raised this question out of the sphere of what is private and personal, and given it a sort of public interest by investing it with scientific, or at all events psychical, importance. And I trust, therefore, you will allow me to state this strange matter fully and in detail. My little work on Voltaire in England was published in its present form in the spring of 1886. It is divided into three sections, embracing the whole period of Voltaire's residence in this country: the first section extends from June, 1726, to November, 1727; the second from November, 1727, to March, 1728; the third from April, 1728, to March, 1729. I begin with expressing my obligations to M. Desnoiresterres and Mr. Parton as being the two writers who had thrown some light on this period of Voltaire's life; and making their investigations the basis of my work, I endeavour to complete the superstructure. Quadrupling and more than quadrupling what I received from them, I was able to trace the history of nearly every month of Voltaire's residence here. By laborious collation of contemporary newspapers and almanacs I ascertained the date of his arrival at Greenwich, probably to the very day. I went through piles of MSS. in the Museum, and in more than one private collection; through the files of contemporary newspapers, a tedious task, in which I was assisted by Mr. Gordon Goodwin; through literally hundreds of books and pamphlets in French and English, including, of course, the whole of Voltaire's voluminous works and correspondence. I need hardly say that whole days would sometimes pass before, in this huge chaos of material, a single fact would be gleaned that

could be used. In my foot-notes all the references to what was of use in throwing light on the subject in MSS., newspapers, pamphlets, and books are given, volume, page, and place being exactly specified. My essay of sixty-nine pages could easily have been swelled into a stout octavo volume, for these pages contain massed and condensed facts and references, not expanded by long extracts or quotations, and without a sentence of irrelevant matter. Mr. Ballantyne's work appeared a few weeks ago, more than eleven years since my essay appeared in the *Cornhill*, and seven years since it appeared in its present form. He asserts that his "MS. was entirely written, exactly as it is now printed, before I even knew that Mr. Collins had treated the subject at all." And he goes on to say that "when I heard of Mr. Collins's essay I naturally referred to it. I found that it did not tell me a single thing that I did not already know. It did not supply me with a single reference that I had not already made for myself." Of course there is no disputing an assertion so positive and definite as this. But that Mr. Ballantyne should, in so huge a chaos of material, have made his way independently to exactly the same MSS., the same newspapers and pamphlets, the same books—and out-of-the-way books where information about Voltaire could hardly have been expected to lurk—is supernaturally strange. And the marvel is increased by the fact that all this should have been done while my essay on Voltaire in England, where all this had been done long before, must have been staring him in the face under the article "Voltaire" in the Museum catalogue—an article which, as his own notes prove, he must habitually have used. Nor is this all. He has acquired independently exactly the same collateral information about subjects illustrating the social and literary history of the time, and, singularly enough, he not only adds nothing to what he might have found in my book, but he uses precisely the same illustrations that I happen to have done. I give one example; there are many others, but I dare not trespass further on your space. It is with reference to the knowledge of French in England when Voltaire arrived.

Mr. Ballantyne's Book.

In 1726 the language of the English Court was as much French as English. George I. spoke no English; the English spoke no German. If he could not do without the theatre Voltaire could have gone to the French play in London, and at the Rainbow Coffee house in Marylebone he might have found himself in a numerous society of exiled French writers. French was perfectly familiar to his host Falkener. Bolingbroke's French was faultless, and Bolingbroke's French wife knew even less English than Voltaire himself. — 'Voltaire's Visit to England,' p. 45.

Collins's Essay.

Then, as now, large numbers of French refugees had found a home in London. They had their own places of worship; they had their own Coffee-houses, the principal being the "Rainbow" in Marylebone. Regularly, as each season came round, a Parisian company appeared. At Court French was the usual mode of communication. In Bolingbroke's house he would probably hear little else, for Lady Bolingbroke scarcely ever ventured to express herself in English, and of Falkener's proficiency in French we have abundant proof. — 'Bolingbroke and Voltaire,' p. 237.

There are the same remarkable coincidences about our conjectures. Speaking of Voltaire's arrival, I say: "The same evening he was in London, in all probability the guest of Bolingbroke" (p. 233). "Voltaire came to London on the evening of the day on which he landed, and doubtless made his way to Bolingbroke's house," echoes Mr. Ballantyne. If these examples of coincidences stood alone they would of course amount to little or nothing, but they teem in scores throughout his volume, and want of space alone prevents further citation on my part.

Mr. Ballantyne has asserted positively and definitely that he owes nothing whatever to my book—that his own was finished, "exactly as it is now printed," before he saw mine. I am bound to believe him; I should be ashamed not to do so; for I still cling to the hope that a man, on becoming an author, does not necessarily cease to be a gentleman. Of the charge of disingenuity, however, I cannot absolve him. He

must have known when he did see my book that he has not added one fact of the smallest importance to what he found there, and that his own work is, in effect, a mere reproduction of mine. To attempt to conceal this by ignoring the essay and by misrepresenting its relative importance as a contribution to our knowledge of Voltaire's biography was, I must repeat, in the highest degree disingenuous and reprehensible.

J. CHURTON COLLINS.

TWO DOCUMENTS.

ALL who are interested in the study of an obscure period of our history will be grateful to Mr. Scott for making two interesting documents accessible by printing them in your columns. From the specimens selected by Madox among the Westminster records, I have always hoped they would prove, when examined, to contain much valuable information. The two documents now printed seem to have been hitherto unknown.

The notification by Count Eustace of Boulogne is remarkable for its early date. Otuel Fitz Count, who occurs in it, was drowned in the White Ship, 1120; but the name of the Countess Mary (if the date assigned to her death be correct) carries back the document some years further still. The witnesses, therefore, were either actual Domesday tenants or their sons. The two most remarkable points illustrated, perhaps, are the elaboration of knight-service (as upheld by me) at this early date ("sive in nummis sive in exercitu sive in guarda"), and the reference to a feudal court for the honour of Boulogne, further confirming, I am glad to see, Prof. Maitland's theory.

Although the document, according to Mr. Scott, reads "staffordie," it is important to observe that the court was held, not at Stafford, but at Stanford Rivers, a demesne manor of the Count in Essex. The two "Stafford" witnesses must also, it would seem, be Stanfords. The name of "loolt," which Mr. Scott queries, is probably correct, for a family of that name held Tollesbury of the Count. But for "renuale" I would rather read *renuale* (= Rivenhall, a manor of the Count's). The strangest part of the matter is that Mashbury, to which the document refers, is not among the Count's manors in Domesday. But it probably lurks in that nameless berewite of Good Easter, which was at Mashbury, and which the canons of St. Martin's charged Count Eustace with retaining when he gave them Good Easter (ii. 20 b).

If Mr. Scott can give us something more illustrating the relations of Count Eustace, the mysterious Ingelric, and St. Martin's le Grand, it will be particularly welcome. At present we have only the Insuperimus of a charter of William the Conqueror, which Mr. Freeman rightly looked on with grave suspicion. Unfortunately, he increased the confusion by writing that

"the other places in Domesday [besides ii. 14] where St. Martin's church is mentioned are ii. 29, 32, where the only benefactors spoken of are 'Ailmarus unus tennus Regis Edwardi' and Count Eustace, who gives some of the lands which had formerly been Ingelric's." — 'Norman Conquest,' iv. 726.

This is a double error; for we find nothing of the kind in these two passages, and we do find it in another, which Mr. Freeman omitted (ii. 20 b). He also omitted one relating to land held by St. Martin's of Count Eustace in Herts (i. 137 b).

The second document should be compared with Stephen's grant of the manor of Witham to the Templars "excepta ecclesiâ et ecclesiis pertinentibus, que dedi ecclesiæ S. Martini Lond. et canonicis." It is, perhaps, not fanciful to trace in the Queen's writ her vigorous disposition.

It is not quite exact to say that, according to my 'Geoffrey de Mandeville,' "only one charter

of this queen's was known to be in existence." I state that her "original charters" are "extremely rare" (p. 302), and that the one in the Record Office "is, to all appearance, the sole survivor of all those" which she issued "in her hour of need" (p. 121). J. H. ROUND.

December 2, 1893.

MAY I venture to suggest the right reading of the name which Mr. Scott has queried in the first of the two documents discovered in the Muniment Room of Westminster Abbey?

"Loot" should be Loholt, a known surname at this and later times. The 'Liber Niger Scaccarii' and the Chancellor Roll 3 John give this form, while the 'Testa de Nevill' has 'Lohold.' The 'Cristesale' and 'Renuale' in this document are doubtless the modern Creshall and Runwelle, the latter word appearing in the 'Taxatio' as 'Renewelle.'

EDMUND MCCLURE.

THE PROSPECTUS OF COLERIDGE'S 'WATCHMAN.'

COLERIDGE is so famous for his prospectuses that many readers of the delightful comedy of 'The Watchman Tour' in the 'Biographia Literaria' must have turned to Cottle in the hope of finding a copy of that "flaming prospectus—'Knowledge is Power,' &c.; 'to cry the state of the Political atmosphere' and so forth"—with which Coleridge describes himself as setting out on his conquest of the North in the beginning of 1796. Disappointment must have been in each case the result, for nothing less flamboyant could be imagined than the document which Cottle prints ('Reminiscences,' p. 75) as that which heralded the *Watchman*. It differs from the regulation prospectus of a new enterprise only in being very short, very practical, and very modest in its pretensions—it does not even claim to "supply a long-felt want." Its most noticeable feature is the announcement that it will appear "every eighth day," but the divergence from the beaten path was intended to circumvent the onerous Stamp Act of the period, which applied only to daily and weekly newspapers. Here is nothing about "Knowledge is Power" or "crying the state of the Political atmosphere," and the baffled reader gives it up, accepting these phrases either as innocent embroideries or as the efflorescence of an imaginative memory.

The more resolute Coleridge student did not dismiss the matter so lightly. Cottle's prospectus (which, he tells us, appeared within a few days of the meeting at which the issue of the *Watchman* was determined on) announces that No. I. would appear on March 1st, 1796. A few pages further on in his narrative we read, "The first of March arrived. The *Watchman* was published." But the student of Coleridge and of Cottle is not to be taken in, even by such phrases of Roman brevity and precision. He knows that if Coleridge had announced his *Watchman* for any particular day, on that particular day it would not have appeared; and he remembers that in the 'Biographia' Coleridge confessed to unpunctuality: "But, alas! the publication of the very first number was delayed beyond the day announced for its appearance."

Such a statement, coming from Coleridge, compels belief, and the ultimate detection of the planet Neptune was hardly more inevitable than the discovery, some day, of an earlier prospectus of the *Watchman*.

The day has arrived, and the honours of the discovery could not have fallen more worthily, seeing that they belong to Mr. H. Buxton Forman, who has pushed his conquests as a collector far beyond the frontiers of Shelley and Keats. Mr. Forman, being as generous as he is fortunate, has lent me his new-found treasure and given me permission to make it public.

The document, so far as I can learn, is

unique. It is evidently the original or first issued prospectus of the *Watchman*, and was found accompanying a set of the ten numbers, with which it appears to have been bound up at the time by a subscriber. It is printed on a quarter-sheet (four pages) of the same format as the *Watchman*. The attentive reader will observe that it must have been with bundles of this document that Coleridge went armed on his tour: the 5th of February (not the 1st of March) was the day fixed for the appearance of No. I. of the *Watchman*; "Knowledge is Power" was inscribed on its banner; its editor undertook (among his many duties) to cry the state of the political atmosphere. In all these details it (unlike Cottle's version) accords with Coleridge's account in the 'Biographia.' Although, however, Coleridge has thus been justified, and although the other was *capable de tout*, one need not accuse Cottle of inventing the prospectus he puts forward. Doubtless he had lost his copy of the original document, and, forgetting all about it, printed from some later abridged and modified version circulated as a fly-leaf shortly before the appearance of the periodical. I believe he is in error only in stating that the thing he prints was the original prospectus.

This original prospectus, it will be seen, is a very interesting document, both historically, as describing succinctly "the state of the political atmosphere" of 1796, and biographically, as exhibiting the attitude of Coleridge and his circle towards the powers that were. Coleridge (and probably also his friends of that period) had calmed down considerably since he had delivered the 'Moral and Political Lectures' in the spring and summer of the preceding year (*Conciones ad Populum*); and even since the previous November, when he protested against "certain Bills" in 'The Plot Discovered.' In the interval the gagging Bills had become law, and we note that it was one of the chief objects of the *Watchman* to co-operate with the Whig Club in procuring their repeal; but we note also that the tone of the new protest is, if not less determined, much more moderate. Indeed, there is nothing "flaming" about the prospectus of the *Watchman*. Nothing could have been more rational than the programme put forward by the editor, and its significance can only be grasped if one remembers what had recently happened in France, and what was every day happening there and in Europe generally. "Without previous illumination [of the People] a change in the forms of Government will be of no avail." Coleridge was not the first to believe this nor to say it, but it was an anticipation of a Conservative cry of our own generation, "Educate our masters." The business of the friends of the People, as Coleridge pointed out, is not to encourage them to overthrow the Constitution, but to supply them with true information and with just ideas. But there is something in the prospectus which is truly original and characteristic—the optimistic and sententious sentence which concludes the exordium: "We ask not their [the Friends of Freedom, &c.] patronage: It will be obtained in proportion as we shall be found to deserve it."

The description of the condition of the newspaper press of a century ago is little, if at all exaggerated. The "Treasury prints" were, of course, the newspapers in the pay of Government—the "reptiles" which St. Reform has cast out of these islands, but which, we are told, still flourish elsewhere.

A comparison of the earlier with the later prospectus shows that a section for book reviews was an afterthought, and judging by results it was by no means a happy one. The truth seems to be that there was not room in the thirty-two long primer octavo pages for the variety promised, seeing that it comprised parliamentary reports (or summaries, rather) and home and foreign intelligence, in those stirring times.

J. D. C.

That All may know the Truth:
And that the Truth may make us Free!!

On Friday, the 5th Day of February,
1796,
will be published
No. I.
(price four pence)

Miscellany, to be published every eighth day,
under the name of
THE WATCHMAN.

By S. T. Coleridge,
Author of
Addresses to the People, A Plot Discovered, &c., &c.

The Publishers in the different
Towns and Cities will be
specified in future Advertisements.

Prospectus.

In an enslaved State the Rulers form and supply the opinions of the People. This is the mark by which Despotism is distinguished: for it is the power, by which Despotism is begun and continued. "The abuses, that are rooted in all the old Governments of Europe, give such numbers of men such a direct interest in supporting, cherishing, and defending abuses, that no wonder advocates for tyranny of every species are found in every country and almost in every company. What a mass of People in every part of England are some way or other interested in the present representation of the people, in tythes, charters, corporations, monopolies, and taxation! and not merely in the things themselves, but in all the abuses attending them; and how many are there who derive their profit or their consideration in life, not merely from such institutions, but from the evils they engender!"—Arthur Young's Travels.

Among the most powerful advocates and auxiliaries of abuses we must class (with a few honorable exceptions) the weekly Provincial Newspapers, the Editors of which receive the Treasury Prints gratis, and in some instances with particular paragraphs marked out for their insertion.—These Papers form the chief, and sometimes the only, reading of that large and important body of men, who living out of towns and cities have no opportunity of hearing calumnies exposed and false statements detected. Thus are Administrations enabled to steal away their Rights and Liberties, either so gradually as to undermine their Freedom without alarming them; or if it be necessary to carry any great point suddenly, to overthrow their Freedom by alarming them against themselves.

A People are free in proportion as they form their own opinions. In the strictest sense of the word Knowledge is Power. Without previous illumination a change in the forms of Government will be of no avail. These are but the shadows, the virtue and rationality of the People at large are the substance, of Freedom: and where Corruption and Ignorance are prevalent, the best forms of Government are but the "Shadows of a Shade!" We actually transfer the Sovereignty to the People, when we make them susceptible of it. In the present perilous state of our Constitution the Friends of Freedom, of Reason, and of Human Nature, must feel it their duty by every mean in their power to supply or circulate political information. Weak not their patronage: It will be obtained in proportion as we shall be found to deserve it.—Our Miscellany will be comprised in two sheets, or thirty-two pages, closely printed, the size and type the same as of this Prospectus.—The contents will be

I.—An History of the domestic and foreign Occurrences of the preceding days.

II.—The Speeches in both Houses of Parliament: and during the Recess, select Parliamentary Speeches, from the commencement of the reign of Charles the First to the present era, with Notes historical and biographical.

III.—Original Essays and Poetry, chiefly or altogether political.

Its chief objects are to co-operate (1) with the Whig Club in procuring a repeal of Lord Grenville's and Mr. Pitt's bills, now passed into laws, and (2) with the Patriotic Societies, for obtaining a Right of Suffrage general and frequent.

In the cities of London, Bristol, and , it will appear as regularly as a Newspaper, over which it will have these advantages:

I.—There being no advertisement, a greater quantity of original matter must be given.

II.—From its form, it may be bound up at the end of the year, and become an Annual Register.

III.—This last circumstance may induce Men of Letters to prefer this Miscellany to more perishable publications, as the vehicle of their effusions.

It remains to say, that whatever powers or acquirements the Editor possesses, he will dedicate

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entirely to this work; and (which is of more importance to the Public) he has received promises of occasional assistance from literary men of eminence and established reputation. With such encouragement he offers himself to the Public as a faithful

WATCHMAN,

to proclaim the State of the Political Atmosphere, and preserve Freedom and her Friends from the attacks of Robbers and Assassins!!

MRS. GLASSE.

Upton Rectory, Didcot.

I FIND that your correspondent Miss Jennett Humphreys wrote the notice of Elizabeth Cobbold in the 'Dictionary of National Biography,' and on referring to that article I observe that Mrs. Cobbold "designed" the frontispiece to 'The Mince Pye' as a representation of Mrs. Glasse. I may be obtuse, but I should surmise from this that it was a fancy portrait, such as Mrs. Cobbold supposed Mrs. Glasse to be.

As regards your correspondent Mr. W. F. Waller, I am afraid that he has quite put himself out of court as a critic upon the authorship of the 'Cookery Book.' He refers, to my astonishment, to a controversy he had upon the subject with Mr. George Augustus Sala in the *Times*. The correspondence, which is now before me, was in September, 1891, and to a dispassionate reader it is a very one-sided controversy indeed, for Mr. Sala simply demolishes him. The authenticity of Mrs. Glasse's book is unquestionable. The only passage that can possibly be cited is the observation of Dilly the bookseller to Dr. Johnson that *half the trade* knew that 'Mrs. Glasse's Cookery Book' was written by Dr. Hill. This was in April, 1778. The Dr. Hill alluded to was evidently the self-styled Sir John Hill. Now Hill had died only in November, 1775, and the book was printed 1747. Is it likely that such a man as Hill would have been reticent upon such a popular work for twenty-eight years? He certainly died without avowing it. But another difficulty is that if half the trade knew it, how was it not published by the trade? It was published for the author, and sold at all the toy-shops and china shops, and the proprietors of these seemed chiefly women. By-the-by, could not some of your readers write an article upon toy-shops, such as Mrs. Chenex's, &c.? Then, again, the book was published by subscription, and most interesting are the lists of subscribers. Now Hill's first book, a translation of Theophrastus on gems, was published in 1746 by subscription. I have not the book at hand, but an investigation of the names might be curious. However, I must not trespass on your space. I am making some researches which I will communicate to you in due time. As I have amused myself with the story of Mrs. Glasse for the last thirty-five years I may presume that I know something. I have forgotten to say that Cumberland's clumsy reproduction of Dilly's conversation is only of a piece with many of his anecdotes of Johnson and others taken from Boswell, and enlarged by fancy. See his ridiculous version of the story of Johnson and Goldsmith with reference to the sale of the 'Vicar of Wakefield.' RICHARD HOOPER.

'TIMBUCTOO.'

Cambridge, Dec. 5, 1893.

In a letter of Lord Tennyson's, now before me, addressed to a printer who had asked permission to include 'Timbuctoo' in a collection of Cambridge prize poems, he writes:—

"Prize Poems (without any exception even in favour of Mr. Milman's 'Belvidere') are not properly speaking 'Poems' at all.....however, as I do not expect to turn you from your purpose of publishing the p'p', I suppose mine must be printed along with them: only for 'cones of Pyramids,' which is nonsense (p. 10), I will thank you to substitute 'peaks of Pyramids.'"

The letter is written from "Somersby," without date, on paper with a narrow black edge

and "1830" in the water-mark, addressed on the fourth page, with a large letter G (a frank?) and the postmark "Spilsby," but no date. The collection of prize poems, including 'Timbuctoo,' did not appear till 1859, more than twenty years after the time at which this letter must have been written, and it is interesting to learn from the letter that the only words in the reprint altered from the original edition of 1829 were so altered by the author.

ROBERT BOWES.

Literary Gossip.

MISS RHODA BROUGHTON will commence a new serial story in the January number of *Temple Bar*, entitled 'A Beginner.' The other new serial bears the title of 'An Interloper'; and later on, we believe, Mrs. Annie Edwardes, the popular author of 'Ought We to Visit Her?' will also contribute a short serial story.

LORD EDMOND FITZMAURICE, whose life of Lord Shelburne was cordially welcomed, is preparing the life of Sir William Petty, another and more remote, though not less remarkable ancestor. Many letters in the Lansdowne archives supply much interesting information concerning the relations between Sir William Petty and the Cromwell family.

MR. BENTLEY has recently purchased nearly a hundred letters of Edward Fitzgerald to Fanny Kemble. Considering to whom and by whom they were written, these letters are likely to be full of interest to all lovers of Fitzgerald.

It is the intention of the Hon. W. F. Smith to establish a fund for securing annuities, when they retire, to those employed in the service of W. H. Smith & Son. The numerous details involved in such a scheme are not yet settled.

THE provisional committee of the Anglo-Norman Record Society met at the Public Record Office on the 1st inst. to hear Mr. Lindsay's report. A considerable number of noblemen and gentlemen of influential position have promised to join; but as it is desired to start the society on a strong footing, no further steps will be taken till Mr. Lindsay (Carlton Club, S.W.) has enrolled a sufficient number of subscribers.

THE article on the late Sir Robert Morier in the 'Dictionary of National Biography' will be written by Mr. Stanley Lane-Poole, who had already contributed the notices of the late ambassador's father and uncles, all of whom were in the diplomatic service. Some of the family (which is of Huguenot extraction) were settled as merchants at Smyrna a hundred and forty years ago, and from one of these, Isaac, the husband of the beautiful Clara de Lennep, daughter of the Dutch Consul-General, were descended a series of consuls and diplomatists. Isaac Morier became Consul-General at Constantinople in the days of the Levant Company, and was continued in his post by the British Government. His eldest son, John Morier, was Lord Elgin's private secretary at Stamboul, and, after taking an active part in the diplomacy which centred round the French occupation of Egypt, was appointed British agent at the court of Ali Pasha of Jannina. James, the second son, was secretary to Sir Gore Ouseley's mission to Persia, wrote two excellent books of travel, besides the cele-

brated 'Adventures of Hajji Baba of Ispahan,' and then settled down as a man about town and a writer of many novels that are now forgotten. David Morier, the father of Sir Robert, after serving under Stratford Canning at Constantinople in 1810-12, and acting as secretary to a number of important missions—the Congress of Vienna and the Treaties of Paris kept him fully employed in 1815—became Consul-General at Paris, and afterwards lived for many years as Minister Plenipotentiary at Berne, where he was highly popular. Sir Robert was the last male survivor of a family which has been distinguished in the records of our Foreign Office for the past hundred years.

TALKING of the 'Dictionary of National Biography,' we may mention that Prof. Bywater has undertaken to contribute to it memoirs of Prof. Henry Nettleship and his brother, Mr. R. L. Nettleship.

ST. PAUL'S SCHOOL has been accustomed of late to break its own records, but its university distinctions for the present year are specially worthy of mention. Of the boys who were in the school last midsummer three are Balliol scholars and three hold scholarships at Trinity, Cambridge; besides, twice as many Paulines have gained open scholarships elsewhere. Two former pupils of Mr. Walker are first and second on the list for the Hertford Scholarship, announced on Wednesday. The continued success of our great day schools is a fact of much educational significance.

In the sale at Messrs. Sotheby's next week will be included the autograph manuscript of Sir W. Scott's review of 'Women,' a novel by C. R. Maturin; also two proof-sheets of 'St. Ronan's Well' with autograph corrections, and a proof of sheet T of the same work, containing a portion of chap. xii. as originally written by Scott, but not published till the *Athenæum* printed a communication on the subject about twelve months ago; these, with the other manuscripts and proof-sheets in the catalogue, are the property of a descendant of Archibald Constable. In the same sale are the original autograph MS. of Burns's 'Queen Mary's Lament'; an interesting copy of his poems published in Edinburgh in 1787, in which, in the same year, at the request of a friend, he wrote in the names that are usually indicated by a rule; a presentation copy from Dickens to his two daughters of 'Bleak House,' in which he has written "Mamey and Katie, from their affectionate father, Charles Dickens, December, 1853"; and a set of the *Corsair*, 1839-40, to which Thackeray contributed several articles.

THE library of the late Mr. S. Simon, of South Kensington, which is to be disposed of by Messrs. Puttick & Simpson towards the middle of the month, comprises several things of interest. Apart from the books relating to America, which individually and collectively are quite unique, there are the series of thirty-four *roles* played by John P. Kemble, which he wrote out for his own use in a bold and distinct hand; the original MSS. of Charles I.'s estate, with the signatures of the statesmen of the period, and an autograph letter of the king attached; a special copy of La Fontaine's 'Contes et Nouvelles,' Fermiers-

Généraux edition, with the "planches refusées," and Choffard's vignettes "tirage à part"; and last, but not least, a number of Civil War tracts.

THE taste for *éditions de luxe* of books, which some years ago was so pronounced, seems to have changed. A copy of this edition of Dickens's works has just been sold under the hammer in the provinces. The price realized was sixteen guineas.

THE annual meeting of the Private Schools' Association will take place on January 12th at the College of Preceptors, when the inaugural address will be given by the new president, the Rev. J. O. Bevan. The Association will discuss the advisability of petitioning Parliament for a Royal Commission on the state of secondary education—the favourite way of shirking a problem when a meeting can suggest no satisfactory solution. We hope the private-school masters may show they possess a little more constructive and inventive faculty than the Oxford Conference.

THE annual report of the Cambridge University Extension Lectures mentions that about 220 courses of lectures and classes have been given at nearly 200 places, and the aggregate attendance was nearly 1,600. Nearly half of this number also attended the conversational class held before or after the lecture. The weekly papers sent in averaged about 2,000, and more than 1,700 students passed the examination held at the end of the various courses. One of the most important events of the session 1892-3 has been the foundation of the University Extension and Technical College at Exeter. Norwich has during the year adopted the scheme of affiliation to the University, so that students who go through a certain course of lectures at Norwich can obtain a degree after two years' residence at Cambridge. Another notable feature of the year's work was the August meeting at Cambridge, attended by about 650 students.

MR. HEINEMANN is going to begin as soon as possible publishing a complete edition of translations of the works of Tourguénief. There will be about ten or twelve volumes, including his novels and tales, 'The Memoirs of a Sportsman,' 'Senilia,' &c. The translations are to be entirely new and due to Mrs. Edward Garnett, who has translated Tolstoy's new book. Introductions and notes are to be supplied.

WE have to record the deaths of Dr. Bradby, late head master of Haileybury; of the Rev. T. S. Norgate, translator of the *Iliad* and *Odyssey*, and brother of Mr. F. Norgate, the publisher; and of our old correspondent Mr. R. A. Kinglake, brother of the historian, and known by his exertions in creating a Valhalla of Somersetshire worthies.

A MEETING of the Lancashire and Cheshire Record Society was held at Manchester last week, under the presidency of Mr. Chancellor Christie, who read a report dealing with the proceedings of the Society. Several new volumes are in the printer's hands, and in a forward state. The hon. treasurer (Mr. Rylands) announced that they had a sum of 569*l.* 11*s.* in the bank. Mr. Christie has announced his resignation of the chan-

cellorship of the diocese of Manchester, owing to ill health.

THE "first supplement" to Mr. Sonnenschein's bibliography of current literature, 'The Best Books,' will be published early in 1894. It will comprise the more important literature of the years 1890-3, classified into sections, sub-sections, and paragraphs. New features in this supplement will be the fuller characterization of each entry, which will extend to nearly every book, and the greater inclusiveness of the scheme.

TWELVE schools have been examined this year by the Schools Examination Board which were not examined last year. On the other hand, fourteen schools examined in the preceding year have not been examined this year. Wellington is the most notable of the former, Harrow and Marlborough of the latter. The number of girls' schools examined has risen from fifty-two to fifty-seven. In the examination for higher certificates held in July there were in all 1,683 candidates (1,266 boys and 417 girls), of whom 930 obtained certificates, and 311 of these obtained distinction in one or more subjects. Out of the 1,683 candidates, 346 had already obtained certificates in a former examination; and of these 150 gained a certificate with distinction in the present year. Of the girl candidates, 252 were candidates for partial certificates only; partial certificates were given in 190 cases. In the examination for commercial certificates held in July there were in all 26 candidates, of whom 10 obtained certificates. In the previous year there were 33 candidates, of whom 21 obtained certificates. This marks a considerable decline.

MESSRS. SONNENSCHN & Co. have sent to press a work by Miss Edith Simcox, the author of 'Natural Law.' Its title will be 'Primitive Civilizations,' and its chief concern is to sketch the history of ownership and agrarian and economic conditions among ancient Egyptians and Babylonians, ancient and modern Chinese, and some scattered stocks of apparently kindred origin.

THE Sub-Dean of Wells, Mr. C. M. Church, is going to reprint from *Archæologia*, in a revised and corrected form, some essays on the early history of the cathedral. The documents on which they are founded throw some fresh light upon the history of the cathedral church between the episcopates of Bishop Robert and Bishop Ralph of Shrewsbury.

MR. SCHÜTZ WILSON is going to issue immediately, through Messrs. Kegan Paul, Trench, Trübner & Co., his essay on the two 'Locksley Halls.'

PROF. JESPERSEN, of Copenhagen, the author of 'Studies over engelske Kasus,' has in hand an English translation and adaptation of his book, which is to appear through Messrs. Sonnenschein & Co. It will contain much new matter and English illustrations and examples, and the already lengthy introduction will be still further enlarged.

RASHID EFFENDI, who died at Constantinople on November 20th, at the age of eighty, held a distinguished position as an Oriental scholar. His chief work was a series of lives of the prophets, printed thirty years ago. He had occupied high civil office.

ON her birthday (November 20th) the Queen of Italy presided at the first meeting (held in the great hall of the Collegio Romano) of the Italian Folk-lore Society, which, as we have already said, Count de Gubernatis has started. The Count himself, Mr. Leland, and Miss R. Lister delivered addresses, which appear in the opening (December) number of the *Rivista delle Tradizioni Popolari Italiane*, the monthly organ of the society, which is sent to the 850 members, and which foreigners can obtain for a subscription of half-a-sovereign.

THERE are no Parliamentary Papers likely to be of interest to our readers this week.

SCIENCE

THE LITERATURE OF MINING.

An Elementary Text-Book of Coal-Mining. By Robert Peel. (Blackie & Son.)—This little book is written on the right lines. Its author is an engineer who has in his own person proved the value of a grasp of principles in carrying out practical colliery work. He moreover seems to have had some experience in teaching, and it is probably to this that he owes the clearness of statement and sense of proportion which form a special merit of his handbook. At any rate, he has supplied elementary students of coal-mining with an excellent introduction to the larger and more extensive treatises on the subject. The illustrations are in keeping with the text—simple, intelligible, and without unnecessary detail. They include a coloured map of the British coal-fields in which the omission of any indication of the occurrence of coal at Dover may be condoned as a very venial sin.

A Practical Guide for Prospectors, Explorers, and Miners. By Cuninghame Wilson Moore. Illustrated. (Kegan Paul & Co.)—In fewer than 300 not very closely printed pages Mr. Moore endeavours to furnish uneducated explorers "with the knowledge necessary for prosecuting an intelligent search for minerals." The object is laudable, but would be difficult of attainment by a writer of exceptional qualifications. Mr. Hilary Bauerman might possibly produce a mineral-hunter's *vade mecum* of value. Mr. Moore has certainly not done so. It is true that he expressly declares that his "little work lays no claim to rank among the scientific books of the day," but in a guide for the ignorant accuracy cannot be neglected with impunity, and non-essential matter must be rigidly excluded. This handbook, however, bristles with mistakes, and is full of useless matter most artlessly culled from the pages of two or three well-known text-books, to which, it is only fair to the author to say, due reference is made. To Dana's example we must look for an explanation of such words as "elvanyte," "granityte," and "granyte," but that venerable mineralogist should not be held responsible for "stibuite," "erythite," "fraulinite" (for franklinite), "eustatite," or "pholopite." Geikie's and Page's manuals are largely drawn upon by Mr. Moore, but in neither did he find that anthracite contains 77 to 78 per cent. of carbon, whereas bituminous coal contains up to 80 per cent. Both these writers would be surprised at the transformation undergone by their illustrations as copied (sometimes with an acknowledgment, but more generally without) by Messrs. C. and A. P. Wilson Moore. Indeed, some of the figures in this book are absolutely unique. Out of the 'Book of Nonsense' we have never seen anything to equal "fig. 86—Pterodactyl (restored)," "fig. 93—Iguanodon (restored)," "fig. 96—Mastodon (restored)," or "fig. 99—Pliocene Mammal"; and most of the other woodcuts are as bad, though not so funny. The work

is in six sections. Of these, the first four are devoted to chemistry, mineralogy, petrology, and geology—all most perfunctorily dealt with. Sections v. and vi. are rather more practical in character, and afford a modicum of information respecting assaying, blowpipe work, and prospecting. We hoped to find here, at least, some of those "wrinkles" due to actual experience which are so useful to travellers in new countries. We were again disappointed; these chapters contain none but the most ordinary methods, not seldom incorrectly stated and wretchedly described. Thus we are told, "To ascertain the average [sic] of any plot of ground divide the number of square links by 100,000." This unintelligible rule is rendered still more mysterious by the total omission of "links" from the tables of both long and square measure given a few pages further on. At p. 262, again, an absurd way of putting some quite simple facts would lead the uninitiated reader to suppose that the right description of a bearing due west of the observer is 270° east of north. According to this, due north would become 360° east of itself!

The Miner's Handbook. Compiled by John Milne, F.R.S., Professor of Mining in the Imperial University of Japan. (Crosby Lockwood & Son.)—This little book is chiefly remarkable for the fact that, with the exception of the title-page, preface, and index, it has been printed in Japan. The paper and type are both excellent, though the one be thin and the other be small; and the entire get-up is most creditable to the craftsmen of Tokyo. Under the special circumstances of its production, misprints would be excusable; but though by no means absent, they do not appear to be much more numerous or of a different kind than they might be in a work of the same description printed at home. The word "center" for *centre* is probably an indication of the growing influence of America in the Mikado's dominions, but so far as we can see, it is the only indication. As an *aide-memoire*—which is all that it professes to be—Prof. Milne's handbook is sure to be received with favour by all connected with mining, and especially with metal mining. In compiling it the author has laid a large number of well-known works under contribution, such as the 'Agendas Dunod,' Molesworth, and Merivale's 'Notes and Formule'; but as full references are in all cases given to his authorities no exception can be taken on this score. Every here and there throughout the book notes referring to Japanese mines will be found, which are interesting in themselves, and impart a freshness which is generally lacking in such collections of briefly stated facts and tables. It is probably inevitable that early editions of works of this kind should contain sundry errors. There are some in the present one, but they seem to be few and easily corrected. For the benefit of the next issue it may be noted that the Brora coal in Sutherlandshire is not of miocene age, and that the bending of strata "into gentle folds" can scarcely be called metamorphism. "Outcrop," meaning *outcrop*, seems to be a new and not desirable word, and the author should make up his mind whether he means to adopt the corrupt term *rotary* or the pedantic *rotatory*. A more serious blemish occurs at pp. 44, 45, where two methods of arriving at the cost of a diamond boring are given. Using the one, we find that a hole of a certain depth will cost 4,020*l.*; by the other it will cost 4,800*l.* Such a discrepancy should be seen to. A well-selected list of works on mining forms a useful appendix to a "Handy Book of Reference on the Subjects of Mineral Deposits, Mining Operations, Ore Dressing, &c."—to quote the title-page—which it is easy to foresee will be extremely popular among the "students and others interested in mining matters" for whom it is intended.

PROF. TYNDALL, D.C.L., LL.D., F.R.S.

ON a certain Friday evening early in 1853 a memorable lecture was delivered at the Royal Institution. The title of the discourse hardly suggested that it would be specially attractive, while the lecturer was almost unknown and practically untried. It happened that Dr. Bence Jones—at that time one of the managers of the Institution—had visited M. du Bois Reymond in Berlin, and while there had found a young Irishman, of English extraction, engaged in the prosecution of some original investigations in the laboratory of Prof. Magnus. Realizing, with much sagacity, the value of the work and the power of the worker, Bence Jones invited him to submit the result of his researches to one of the Friday evening assemblies in Albemarle Street. It was in response to this invitation that John Tyndall delivered his first discourse within those walls which were destined to echo his voice for the next thirty years.

In this discourse, 'On the Influence of Material Aggregation upon the Manifestations of Force,' the lecturer took occasion, with characteristic courage, to oppose certain views held by Plücker and Faraday. Yet this opposition in no way prevented Faraday from cordially congratulating his assailant on the success of his achievement, or from seeking to promote his advancement. From that day—February 11th, 1853—Tyndall's connexion with the Royal Institution was practically fixed. Within the course of a few months, he delivered there a series of four lectures on 'Air and Water'; gave a second evening discourse—this time 'On some of the Eruptive Phenomena of Iceland'—and then at the close of the session had the supreme satisfaction of receiving the appointment of Professor of Natural Philosophy.

At this time Tyndall was about thirty-three years of age, having been born on August 21st, 1820. Although without the advantage of early scientific training, he started in life with the first element of success in any career—a fine physical constitution. His childhood spent at his humble home on the banks of the Barrow, near Carlow; his work as a young man, occupying a subordinate position on the Ordnance Survey of Ireland; and even his subsequent connexion for a while with railway engineering, were not without effect in the development of bodily vigour. That he was endowed with a power of endurance beyond that enjoyed by the average of men was apparent enough from his subsequent exploits as an Alpine climber.

Making his first acquaintance with experimental science almost accidentally, Tyndall was drawn towards it with an unconquerable passion. For a time he became a teacher in Queenwood College, in Hampshire; but he had held this position scarcely for a year when his force of character led him to a new departure. He resolved, in fact, on the bold step of spending his slender savings in improving his education by entering a German university. That step made him. At the age of twenty-eight he passed, in company with Dr. Frankland, to the University of Marburg, attracted thither by the fame of Bunsen, the chemist, who soon treated him with exceptional kindness. By Bunsen and Knoblauch at Marburg, and subsequently by Magnus in Berlin, Tyndall was introduced to the best methods of physical research. The results of those four years of invaluable training in Germany were soon seen in his researches on many obscure physical phenomena, such as the magneto-optical behaviour of crystals, and the relation of gases to radiant heat.

As a physicist, Tyndall was essentially an experimentalist—resourceful in device, regardless of difficulty, ready to surmount whatever obstacles might stand in the way of the attainment of accuracy and truth. But his power as an original investigator was second to his power as a scientific expositor. In his ability to present even abstruse subjects to a cultured audience he

was inimitable. His success may be largely traced to the vividness of his imagination, which enabled him to form clear mental pictures of the phenomena he sought to explain—a power of great value in dealing with molecular physics; while his aptness in illustration led him to translate abstract ideas into concrete representatives. His lectures were not merely marked by logical reasoning expressed in forcible language, but they were models of method: nothing was left to chance; everything, down to the minutest detail, was prepared with nicety; and the experiments were consequently performed with a precision unequalled by the manipulation of an accomplished conjurer.

The qualities which characterized his lectures were reflected, as far as possible, in his writings. There was the same clearness of thought, the same vigour of expression. Most of his writings were, indeed, reproductions or developments of his lectures; witness his popular works on 'Sound,' 'Light,' and 'The Forms of Water.' His best-known book, 'Heat considered as a Mode of Motion'—in which he presented, thirty years ago, an admirable exposition of the phenomena of heat in accordance with the dynamical theory—may be accepted as typical of his felicity of expression and readiness of illustration. Sometimes, it is true, he was tempted into much too florid a style, as seen, for instance, in parts of his Belfast address. As a controversial writer he was keen, even to acerbity, and he unfortunately possessed a certain irascibility of temper which has been traced to his Irish descent. Yet it is notable that he was never a typical Irishman, and this was especially marked in his lack of humour. To see him in his softest mood we may turn to such a work as his memoir of Faraday, which discloses the affection and veneration which he entertained for his great master, though it would be difficult to find two men less alike in many ways than Faraday and Tyndall.

In the public mind the name of Prof. Tyndall has for many years past been generally bracketed with that of Prof. Huxley. It is true the two friends have often stood, shoulder to shoulder, on the platform, and have assumed a similar mental attitude towards many questions of vital interest to the majority of mankind; yet it needs no subtlety of discernment to mark wide differences between the two men. As a matter of fact, a comparison has never been made to the disadvantage of the biologist.

Reviewing Prof. Tyndall's scientific life-work, it is easy to resolve it, as seen above, into two distinct parts—that of the investigator on the one hand, and of the expositor on the other; the latter decidedly overshadowing the former. His name may not go down to posterity as that of an original physicist of the first rank, but it will assuredly be long remembered as that of an able teacher who contributed in no small degree to the spread of a knowledge of natural philosophy in this country during the latter half of the nineteenth century. By his death we have lost a brilliant interpreter of science to the people.

SOCIETIES.

ROYAL.—Nov. 30.—*Anniversary Meeting.*—Lord Kelvin, President, in the chair.—The auditors of the Treasurer's accounts presented their report.—The Secretary read the list of Fellows deceased and Fellows elected since the last anniversary.—The anniversary address was delivered by the President, and the same was ordered to be printed.—The medals were presented as follows: The Copley Medal to Sir G. Stokes; Royal Medals to Prof. A. Schuster and Prof. H. M. Ward; and the Davy Medals to Prof. van't Hoff and M. Le Bel.—The officers and Council were elected as follows: *President*, Lord Kelvin; *Treasurer*, Sir J. Evans; *Secretaries*, Prof. M. Foster and Lord Rayleigh; *Foreign Secretary*, Sir J. Lister; *Other Members of the Council*, Prof. I. B. Balfour, Dr. A. A. Common, A. R. Forsyth, R. T. Glazebrook, Prof. A. H. Green, Sir J. Kirk, Prof. O. J. Lodge, Sir J. Lubbock, W. D. Niven, Dr. W. H. Perkin, Marquis of Salisbury, Prof.

J. S. Burdon Sanderson, A. Sedgwick, Prof. T. E. Thorpe, Prof. W. A. Tilden, and Prof. W. C. Unwin.

SOCIETY OF ANTIQUARIES.—Nov. 30.—Mr. A. W. Franks, President, in the chair.—The Right Rev. Bishop Virtue exhibited a copper-gilt pax with the date 1560, a copper shrine-end with the crucifix and SS. Mary and John, and a holy-water stoup with the eagle of St. John, all of Italian work.—Mr. Everard Green, by permission of the Earl of Denbigh, exhibited a German MS. *Biblia in rebus* of the sixteenth century, with curious pictorial representations.—Mr. W. Wallis exhibited a number of matrices of English mediæval seals, including those of Milverton Chapel and Hatfield Broadbalk Priory, and two curiously altered seals of Tamworth College and Quarr Abbey.—Mr. C. H. Read gave an account of the exploration of a Saxon cemetery that he had recently explored in conjunction with Mr. Edwin Henty, the owner of the land. The cemetery is situated on the top of High Down Hill, close to Ferring, in Sussex, and within the boundaries of an ancient camp, which General Pitt-Rivers examined, and decided to be of pre-Roman origin, notwithstanding its shape. The discovery of the Saxon interments was first made last year in planting trees upon the hill, but unfortunately the importance of the find was not realized, and many of the objects were dispersed. Among the relics from the diggings of last year was, however, one object of the first importance, viz., an *angon*, the long iron spear found in graves of the same period on the Continent; but hitherto no specimen has occurred in Saxon graves in this country. The finds of this year were described grave by grave, and they form an important contribution to the scanty material for the history of Sussex in Saxon times. They comprise swords, knives, shield bosses, bronze brooches, and buckles, gilt and silvered, and some very remarkable objects in glass, beads and drinking vessels, the latter of unusual beauty and perfection. The ornaments were quite unlike those of the neighbouring county of Kent, but resemble strongly those from graves in Berkshire, Oxfordshire, and Bedfordshire. Coins of Constantine and Fausta were used as ornaments, and were found strung with the glass beads. The graves were undoubtedly of pagan date, and Mr. Read was inclined, in the absence of any precise evidence, to fix the date of the cemetery at about the end of the sixth century.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 5.—Sir R. Rawlinson, V.P., in the chair.—It was announced that twenty-three Associate Members had been transferred to the class of Members, and that sixty-nine candidates had been admitted as Students.—The first ballot for the session 1893-4 resulted in the election of seven Members, of 122 Associate Members, and of two Associates.

SOCIETY OF ENGINEERS.—Dec. 4.—Mr. W. A. McIntosh Valon, President, in the chair.—A paper was read by Mr. P. F. Nursey, 'On some Practical Examples of Blasting.'

SOCIETY OF BIBLICAL ARCHÆOLOGY.—Dec. 5.—Mr. P. le Page Renouf, President, in the chair.—A paper was read by the Rev. Dr. Gaster, 'The Hebrew Text of one of the Testaments of the Twelve Patriarchs.'

ARISTOTELIAN.—Dec. 4.—Mr. S. H. Hodgson, President, in the chair.—Mr. A. Boutwood was elected a Vice-President.—Miss E. E. Constance Jones read a paper 'On the Import of Categorical Propositions.' As far as general (or so-called "formal") import is concerned it is not open to us to admit several alternative interpretations of categorical propositions of the form *S is P*. In both subject and predicate both aspects or momenta of the term have to be taken into account, viz., the application and the signification (or characterization); but the application aspect is prominent in the subject, and the characterization aspect in the predicate. What every categorical proposition without exception affirms or denies is identity of application in diversity of signification or characterization. The affirmative copula imports identical application, and there must be diversity of characterization, or we lapse into *A is A*. The negative copula imports difference (otherness) of application, and this "otherness" involves diversity of characteristics. If instead of the unmeaning *A is A* as an expression of the law of identity, we accept an explicit law of identity-in-diversity, to the effect that everything has a plurality of characteristics, or everything is an identity-in-diversity, then we have a principle which justifies categorical propositions of the form *S is P*, is in line with the best expressions of the laws of contradiction and excluded middle, is an obvious and sufficient basis of conversion and other immediate inferences, affords a complete rationale

and an absolutely general canon of mediate inference, and is naturally and interestingly connected with a general formulation of the principle or assumption on which inductive inference, as such, proceeds.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 5.—'Old Buildings and the Story they Tell,' Mr. A. Mitchell.
— Society of Arts, 8.—'The Art of Book and Newspaper Illustration,' Lecture III, Mr. H. Blackburn. (Cantor Lecture.)
— Geographical, 8.—'The Evolution of the Geography of India,' Mr. E. D. Oldham.
TUE. Colonial Institute, 8.
— Architects, 8.—'Organs, Archaeological and Architectural,' Mr. A. G. Hill.
— Civil Engineers, 8.—'Cask-Making Machinery,' Mr. L. H. Ransome.
— Anthropological Institute, 8.—'A Critical Study of Australian Crania,' Mr. W. L. Duckworth; and six other papers.
WED. Society of Arts, 8.—'Carriage-way Pavements for Large Cities,' Mr. L. H. Isaacs.
THURS. London Institution, 7.—'Canons and Catches,' Mr. W. H. Cummings.
— Electrical Engineers, 8.—'Election of Council and Officers; Discussion on "The Electrical Transmission of Power from the Niagara Falls,"'
— Mathematical, 8.—'On the Stability of a Deformed Elastic Wire,' Mr. A. R. Basset; 'The Linear Automorphic Transformation of certain Quasities,' Mr. H. J. Dallas; 'A Theorem of Liouville's,' Prof. G. B. Matthews.
— Antiquaries, 8.—'An Ancient Mexican Helmet covered with Mosaic,' the President; 'A Late-Celtic Bronze Sword-sheath from the Thames,' Mr. J. Rutland; 'A MS. Featler of the Fifteenth Century formerly belonging to Bury Abbey,' Rev. E. S. Dewick.
FRI. Civil Engineers, 7½.—'Continuous Automatic Railway Brakes,' Mr. H. J. Oxford. (Students' Meeting.)

Science Gossip.

DR. ARTHUR GAMGEE has just completed the second volume of his text-book on 'The Physiological Chemistry of the Animal Body,' upon which he has been engaged for some years. Like the first volume, it is intended to constitute an independent and complete treatise, dealing with the physiological chemistry of the digestive processes. It has been the author's constant aim to give the reader a full and, so far as possible, independent account of the state of knowledge on the subjects discussed. Messrs. Macmillan & Co. will publish the volume immediately.

MESSRS. MACMILLAN & Co. are about to publish a revised and enlarged edition of 'Elementary Lessons in Steam Machinery and the Marine Steam Engine,' by Messrs. Langmaid and Gaisford, instructors on H.M.S. Britannia. It will be followed by other works, constituting a "Britannia Science Series." Among those already in hand may be mentioned: 'Physics for School Use,' by Mr. F. R. Barrett, Mr. A. E. Gibson, the Rev. J. C. P. Aldous, and others; a 'Physics Note-Book,' by Messrs. Gibson and Aldous; 'Trigonometry for Practical Men,' by Mr. W. W. Lane; and 'Geometrical Drawing, Perspective, and Mechanical Drawing,' by Mr. J. H. Spanton.

THE special board for biology and geology of the University of Cambridge has elected Mr. Arthur Willey, B.Sc. London, to the vacant Balfour Studentship. Mr. Willey at present holds a temporary lectureship in Columbia College, New York, but so soon as his engagements will permit he will leave for New Ireland to investigate the embryology of *Nautilus pompilius*.

It is stated that the International Medical Congress at Rome will, as we announced last August, be held next spring, viz., from March 29th to April 5th. January 31st is mentioned as the last date for giving notice of papers to be read.

BROOKS's comet (c, 1893) is now about half as bright as at the time of discovery on October 16th. It is in the constellation Draco, about 12° due south of β Urse Minoris and moving towards Cepheus.

FINE ARTS

CHRISTMAS BOOKS.

No one has a lighter, and brighter, and firmer, but at the same time more delicate touch than Mr. Austin Dobson; no illustrator could more aptly follow and interpret *Proverbs in Porcelain* (Kegan Paul & Co.) than

Mr. Bernard Partridge. He has abandoned his usual types of City men and stout ladies, and thrown himself completely into the spirit of Mr. Dobson's simpering *marquises* and flippant *abbés* and pert *soubrettes*. Babette and L'Abbé Tirili, and Ninon, Ninette, and M. L'Etoile are here, once for all, beautifully fixed in our minds by Mr. Partridge's presentment of them.

DR. OSKAR SOMMER's version of *Stories and Fairy Tales* (G. Allen) is much the most luxuriously equipped translation of H. C. Andersen's delightful stories that has yet appeared. The paper is pleasant to touch, the print pleasant to read, and the illustrations are excellent, and perhaps all the more so because Mr. Gaskin has evidently been a diligent student of the work of Mr. Burne-Jones. Let the source of inspiration be what it may, the pleasure we derive from seeing these weary and world-worn princesses and goose-girls, whose eyes are filled with a deep (nay, unfathomable) woe, is great. There is a picture, too, which vividly recalls Mr. Holman Hunt's 'Isabella and the Pot of Basil.' Mr. Hunt's Isabella has become Andersen's Tommelise, though why Andersen's Tommelise should have been turned into "Thumbelina" we cannot say. Why the *Overdyne* which covered her little bed should be translated "blanket"—why the toad which was proposed to her as a husband should be translated as the "old toad" instead of the *ugly toad*, and the *Mudder* in which he dwelt be called a "marsh," or the *Skrappeblad* (dock leaf) with which Tommelise covered herself be called a "shamrock leaf"—are also problems; but we do think that the song which she sang to her next lover, the Muldvarp (mole, in the north of England "mowdiewarp"), "Oldenborre, flyv, flyv," should not have been rendered "Cockchafer, cockchafer, fly away," but "Ladybird, ladybird, fly away home." There are certainly many bits of careless translation. Whatever Holger Danske's beard may have done in the legend, in Andersen's story it is not described as growing through the table, but as having grown fast to it. Then, again, *tolv skilling* should not be translated "twelve shillings." A *skilling* is a coin between a half-penny and a farthing. These are trifles, but there are many such, and yet the translation is eminently readable, and the book so daintily sent forth that it is a joy to have it in the hand.

Tales from Shakespeare by Charles Lamb (Routledge & Sons) is announced to contain "one hundred and eighty-three illustrations by Sir John Gilbert, R.A." But, although the publishers do not say so, these illustrations are simply woodcuts which appeared in 'Routledge's Shakespeare' over thirty years ago, and are now sadly the worse for wear. Twelve coloured illustrations do not add to the attractiveness of a volume which is by no means one its publishers can be proud of.

ART FOR THE NURSERY.

Select Fables from La Fontaine. Illustrated by M. B. de Monvel. (S.P.C.K.)—M. de Monvel is famous for his silhouette-like sketches printed in colours, like those before us. Especially commendable are the cuts to 'The Fox with his Tail Cut Off,' 'The Miller, his Son, and the Ass,' and 'The Oyster and the Litigants.'—*Thirteen Little Black Pigs, and other Stories* (same publishers), by Mrs. Molesworth, contains a touching legend, suitable for juvenile reading, and moral without an obvious "moral." Mr. W. J. Morgan's coloured illustrations are the best of his works known to us, which is saying much in their favour.—*Darton's Leading Strings* (Wells Gardner & Co.) contains some clever little woodcuts and pretty coloured prints, suitable for children; others are poor.—*Uncle Charlie's Book of Nursery Songs; Ten Tales without a Title* and *Some Sweet Stories of Old*,

are all published by Messrs. Griffith, Farran & Co., and contain edifying letterpress, numerous excellent cuts, and some coloured prints, for all of which the same can by no means be said. The best of the coloured cuts are in 'Ten Tales'; the greater proportion of good cuts are in the book of nursery songs.—We must be content with naming the showily coloured and rather gaudy children's books which have come to us from Messrs. Dean & Son. They are *A.B.C. of Soldiers*; *Well-known Wild Animals*; *Who Killed Cock Robin?* *Railway A.B.C.*; *A.B.C. of Animals*; *The Modest Struwwelpeter*; *Dolly's Party*, which, apart from its chromatic atrocities, approaches imbecility, and is likely to foster bewilderment in the youthful mind; *Clown Land*, which is not without "go"; *The Venetian-Blind Movable Book*, which, though gaudy, might be more stupid than it is, and is full of surprises; and *Fun and Frolic for Children*, of which we have nothing to say. In a similarly brief fashion we must notice the same publishers' *Golden Hours*, a poor production; *The Nine Lives of Mr. Thomas Puss-Cat*, by R. H. Lawrence, with acceptable cuts by Mr. A. Hitchcock, showing how "Tom's" nine lives were spent and taken; *Memoir of a Cat*, a pathetic, but rather "goody" biography by Lady Herbert; *The Sea-side Book*; *For Very Little Folk*; *The Little Artist's Drawing and Painting Book*; *The Animal and Landscape Painting Book*; and the following, which vie with one another in the oddness of their shapes: *Robinson Crusoe*, *Puss in Boots*, *Cinderella*, *Little Red Riding-Hood*, *Tom Thumb*, and *The Three Little Kittens*.—*Whispered by the Leaves* (Day & Son) does not touch us deeply, but, as the cuts are rather clever, it may pass muster.

Topsy and Shagan. By P. S. Newell. (Fisher Unwin).—Thus the title of this quaint child's book is printed, in a manner which has, perhaps, the merit of entire originality, if not beauty, legibility, or wit. Bibliomaniacs, if not babies, may be depended upon to buy it for much the same reasons as those which influenced the purchasers of a spade-shaped volume we reviewed many years ago, as well as those which appeal to the children who are surprised by the oddly folded pamphlets and puzzle-books that sometimes reach us at Christmas time. The real fun of this publication lies in the transformations which appear when the reader turns its deftly drawn and prettily coloured plates upside down, and sees how one of them—*e. g.*, the design inscribed, "What is that squeaking noise I hear?" the angry Farmer said"—shows the speaker's queer, pig-like face looking out of a window upon a meadow, trees, and a fence. This, inverted, illustrates: "The Pig replies 'It's half-past six, and time that I was fed!'" by means of the discontented porker's own visage emerging from a sty, with the landscape as before. The cleverness of the sketches will not bear description, but they are generally laughable and spirited, and deserve warm praise, as well as the patronage of children of all ages and sizes. Collectors of oddities will wisely place the book with the quaint puzzle designs that are attributed to Leonardo da Vinci, Albert Dürer, Mr. Alma Tadema, and other masters of fun.

THE SOCIETY OF PAINTERS IN WATER COLOURS. WINTER EXHIBITION OF SKETCHES AND STUDIES.

ONLY a small proportion of this collection of drawings, amounting to nearly four hundred, can really be called "sketches and studies." But that is almost always the case now at the Old Water Colours, and putting aside the fact that the exhibition is misnamed, we may safely pronounce it much superior to that of last winter. There are an unusual number of drawings in which the human figure is conspicuously well studied and depicted, while several painters of land-

scape and seascape have departed from the grooves in which they have run only too long, and have positively ventured upon something new. The success of the exhibition is the more remarkable because several of the leading members—Mr. Alma Tadema, for instance, Mr. Barnes, Mr. Bulleid, Mr. Dobson, Mr. Herkomer, Mr. H. Moore, Mr. D. Murray, and Mr. Poynter, Sir John Gilbert, and Sir F. Powell—are either not represented at all, or represented inadequately. Mrs. Allingham is occupied in preparing for a special exhibition of her works the Fine-Art Society is to hold in a month or two, and Mr. Boyce and Mr. Holman Hunt have entered the newly formed class of Retired Members.

Mr. E. R. Hughes has painted several memorable figure subjects, but some of them have betrayed symptoms of bad judgment, and certainly he committed a signal error when he devoted his rare technical skill to depicting at life size and with all too painful veracity the pallid corpse (No. 30) of a young man lying in a brake in open daylight. Neither in the way of effect nor of colour is anything introduced to excite the sympathy of the visitor. It is an illustration of a poem of Miss Rossetti's, and, like the poem, it is a trifle morbid and hysterical. However fine the skill and learning of the artist may be, he ought to have compassion on that possible "client" who would have to live with such a work. Far wholesomer is the study in red chalk of a hooded head called *For a Picture* (276), being Mr. Hughes's noteworthy contribution to this gallery last summer. It is, in several respects, the finest work here. Some silver-point drawings by the same artist deserve special attention.—Mr. Wallis, who is always alive to what is really fine art, has been attracted by the delicacy of certain painted Greek vases of the purest taste, which have been of late more studied than they used to be, and are justly admired for the elegant draughtsmanship of their figures, the charms of their expressions and attitudes, and especially for the beauty and brilliance of their colours, which are mostly rose, rich brown, and red, upon white grounds. In *Erinna* (92) he has added life and brightness, enhanced the tender colours, and made good the ravages of time in the models he has thus adopted; he has also eliminated as light stiffness and archaism the Greek decorator conceived himself bound to accept, and he has imparted that lucidity which is possible in modern water-colour art, though distemper could not attain to it. *The Music Master* (313), too, is attractive from its charming colour and graceful figures.—Free from the spottiness and the slight opacity which have long beset his pleasant ruralities, Mr. B. Foster's cottage exterior with a lady drawing a baby in its mother's arms, which he names *The Model* (105), is warmer and clearer, and not at all less pretty and natural, than usual with him, which is saying a great deal in its favour.

The visitors should not fail to examine a group of exquisitely fine drawings in various materials by Mr. E. Burne-Jones. His sculptresque heads of lovely girls may justly be compared with the similar exercises in which Leonardo took delight; and his capital studies of drapery are also comparable with those of Da Vinci. They are *A Portrait* (232), *A Head* (233), *Study of Sleeves* (234), *Red Chalk Head* (235), *Study for a Picture* (236), *A Portrait* (238), and *Study for the Virgin* (239). A noble sense of style distinguishes all of them, and along with Mr. E. R. Hughes's study in red chalk, which we have mentioned, and Mr. Shields's studies of heads, to which we have yet to come, they form a series of fine examples of drawing proper in monochrome, which will delight painters and critics trained in the higher technique.—Mr. Shields's *Study of a Head* (272) of an old and bearded man is a specimen of style of a high kind. The draughts-

manship is pure and simple—in fact, first-rate. This study appears to have been made for stained glass or for a mural painting. We like still more Mr. Shields's *Study of a Head* (278) of a girl, which is at once learned and animated. Mr. Shields ought to be overwhelmed with commissions to draw portraits such as this.—There is an immense amount of energy in Mr. W. Crane's *Dance, Sketch for a Frieze* (329), Greek damsels dancing with a Bacchic fervour that has something grotesque about it; a vein of singular originality permeates the design. It is a fine composition, and most ably drawn. We fail to understand the *Sketch Design for an Allegorical Float* (334), by Mr. Crane; but we admire the dignity, beauty, and truth displayed in his *Wells Cathedral* (346).—We like greatly Mr. J. H. Henshall's *An Old Story* (348), a strongly coloured and vigorously toned modern interior, where a love-lorn damsel is staring at love-letters burning at her feet. It is more like a picture than most of its neighbours.

Turning to the landscapes, we may begin with the first notable one that is mentioned in the Catalogue: *A Misty Evening, Falmouth* (9), a charming representation of the effect of failing light upon nacreous vapours, delicately wrought, full of solemn feeling and rich in tender colours. It is the choicest work of Mr. M. Hale known to us.—In *Windmill, Essex Coast* (19), his single contribution, Sir F. Powell has left, for the time at least, the mist-covered seas, white calms, and loitering fishing boats of the Scottish coast for an Essex marsh and level meadows extending in the pure, quiet atmosphere as far as the eye can see. Tender, refined, and broad as the landscape is, the weather-stained and sun-blanching old mill is the telling element in a capital study.—Mr. S. P. Jackson, on the other hand, has not forsaken the Cornish coast, but he has excelled himself in painting *Trebarwith Strand at evening* (26), when the stupendous, upright walls of rock, that are locally grey and black, grow more and more pallid as the sun, sinking behind solid veils of cloud, touches the levels of the yellow sandy shore, and seems to leave the world to silence and darkness. The solemnity of the picture tells its own tale. *Searching for Sand-Eels on the Cornish Coast* (192), by the same artist, is, though less impressive, hardly less successful as a work of art, and its idealism contrasts strangely with the naturalism of Sir F. Powell's drawing which we have just praised. In No. 192 the grading of the atmosphere is admirably managed, and the example is as harmonious as the artistic treatment of tone and colour can make it.—Quite another sort of art, possessing little expressiveness and wholly devoid of pathos, is exemplified in Mr. C. N. Hemy's breezy seascape, a brilliant and thoroughly well-studied drawing, which he calls *Wind Westerly* (27). As a very curious, beautiful, and learned study of light and vapour, it should be noticed by all students of natural effects. In the same artist's *Wind Easterly* (43) the light is warmer, but there is equal truth, and the draughtsmanship is not less admirable. We observe a dexterous use of body colours in these pictures, and fear it may be a snare for artists less competent than Mr. Hemy. *The Old War Ship* (158), a breezy sea-piece—the broad stern of the huge hulk, however, seems a little out of drawing—is practically painted in distemper, yet it preserves extreme brilliancy and clearness of tone and colour that we find in nature, and forms an interesting proof of the abilities of an artist who for a long time seemed sunk in mannerisms; his election to this society has given a fillip to his energies, and induced him to entertain fresh trains of thought, and revive his dormant skill.—*A Hillside in North Wales* (88), by Mr. G. A. Fripp, is charmingly artistic and fresh; he also contributes, in No. 213, *Near Horsham*, a characteristically simple and severe study, of which the composition is admirable and the drawing sound, while its really

classic style distinguishes the whole and refinement is not carried too far.

Mr. A. W. Hunt is in great force this season. It is sufficient to point to his very fine *Whitby Abbey* (180), admirable for its atmosphere, and, better still, to *Robin Hood's Bay* (188), his lovely study of pure drawing, exquisite tones, and nacreous tints, combined with skilfully delicate drawing of the receding coastline, a view pervaded by the higher truth of nature. It is a charming little poem in colours and semi-diaphanous tones, a specimen of art made for the portfolio or study of its owner, where its beauties will be even more conspicuous than they are. Perhaps the shadows among and upon the houses are not free from the influence of the lamp. Rougher and slighter, but highly artistic, is the same artist's *Near Carnedd Dafydd* (145). On the other hand, his *Windsor Castle* (196) is somewhat mannered.

A running comment must suffice for the following examples, excellent, but less conspicuous and ambitious than those we have mentioned, beginning with a pleasing and sound *Portrait* of a girl in pink, seated (2), by Mr. J. Parker, who exhibits too much for his reputation. His *Saturday Morning* (40), many figures, is pretty, but rather scattered and thin.—Mr. G. H. Andrews's *Portion of the Roman Theatre at Arles* (3) is brilliant and sunny; the isolated columns are capably relieved against the pure blue sky. *Craft in the Jenkin Swachways* (167), straw barges in a lively sea, is, despite a somewhat loose touch, luminous, and rich in high-pitched tints.—Mr. C. Rigby's *Slate Quarry* (7), a vigorous "blot," is grave and simple. The subject is well adapted for development. Other contributions of his are commendable, yet not above the average.—Though a little flat and dull in colour, Mr. R. T. Waite's *South Downs* (12) is a broad and simple view along a valley to the sea. Mr. Waite is another of the members who do too much to do always well, as nearly all his contributions to this exhibition go towards proving.—Mr. A. Goodwin's *Whitby Abbey* (13) in a stormy sunset is spectacular rather than fine and impressive; Mr. Goodwin should borrow an idea or two from Mr. A. W. Hunt, one of the most refined, self-searching, and reticent of artists, qualities for which he will have his reward in the future. Though somewhat deficient in repose, *Oxford from Magdalen Tower* (154) is admirable in every respect but its lack of restfulness. *Vesuvius* (169) is mannered and troubled.—Mr. A. D. Fripp has painted too many drawings in the same mood as *At Tivoli* (15); nevertheless, it is a capital bit of work, luminous and rich. *Ponte Nomentana, Rome* (307), a place much beloved by Richard Wilson, is broad, simple, fine, and pure.—Miss R. Barton barely justifies her recent election to the Society with the merely pleasing *Charing Cross Bridge* (20). It evinces a leaning to showiness and chic, which is dangerous and difficult to check, because of its facility. Meanwhile, however, her work is broad, clever, and effective. Her other drawings (126, 225, and 247) are hardly worth mentioning.—The *Thunder Clouds* (31) of Mr. T. Lloyd is telling and luminous, but little can be said for his *The Bathing Place* (206) and "*Those Bothersome Ducks!*" (231); and, if so, what shall we say for Mr. H. M. Marshall, who has sent seventeen drawings, as if he wished to rival David Cox in the number of his contributions, if in nothing else?—A *Reminiscence of Rottingdean* (32), by Mr. Smallfield, old cottages in sunlight, is solid, luminous, and good in its modest way.—Large in style, and possessing the rough breadth of a master, Mr. Poynter's study *In a Chalk Pit* (42) is his sole contribution.—*Going to Market* (45), by Mr. R. W. Allan, several figures crossing a sandy estuary, is luminous, deftly designed and drawn, and crisply touched throughout. His *Montrose* (71) and its neighbours, *The Castle of Martigny* (67), by Mr. W. Callow, and

On the Beach at Hastings (72), by Mr. W. Collingwood, are curious and interesting, because they severally represent three old-fashioned and distinct schools of water-colour art, and seem to belong to the period of the "willow-pattern" plate. It is, however, not on this account that we think little of them.—Mr. G. A. Fripp's *Distant View of Richmond* (52), is a non-natural, yet noble piece, in his well-known fine manner, nearly equal to those examples of his powers to which we have already referred with pleasure, because of their fresco-like qualities.—Despite its impressiveness and fine spirit, Mr. S. P. Jackson's *The Worm's Head* (53) is the most mannered of his contributions; indeed, the weltering sea in front is almost "machine made."

In *The Laughing Trio* (68) we come to a highly original artist, Mr. H. S. Marks, who often gives himself away (and is very angry with those who think so), but never paints without learning and a purpose. There is a great deal of spirit and skill, humour and freshness, in this representation of the quaintest of birds grouped upon a perch, and apparently thinking all sorts of odd thoughts. The colour of the picture is warmer, and its modelling is softer, than Mr. Marks generally condescends to. Not by any means so good (indeed, hardly worthy of him) is another group of white birds—of which we confess ourselves incompetent to see the fun, although fun, no doubt, there is in everything the painter has bestowed upon the world. It is called *Affirmation—Consideration* (108). *The Stork's Haunt* (305) is full of character that was made for Mr. Marks to illustrate and expound. It, too, is softer, warmer, and broader than usual. We could spare *Pretty Cockatoo* (316), without being ungrateful to the accomplished Academician who painted it.

In her prettiest way Mrs. Allingham has painted that neatest of dwellings, a *Cottage at Freshwater* (73).—*Disturbed* (87), dogs and Highland cattle capably drawn, but rather weak in colour and tone, is by Mr. B. Bradley; the landscape is rather chalky and thin, the subject is poverty-stricken.—No. 93, *The Last Load*, by Mr. E. A. Waterlow, is luminous, well composed, and artistic, but not his best or most solid work. He also sends *The Cider Season* (54); *A Berkshire Cottage* (104), which is brilliant, tender, and pearly; *A Berkshire Lane* (107); and *On the Shore, Cowie* (195), which is crisp and clear, while the atmosphere is good.—*The Scent of the Roses* (98) contains the best drawn, best proportioned, and, as to its harmonies of tone and colour, the most successful of Mr. E. K. Johnson's drawings of comely young ladies clad in white muslin and smelling flowers.—In still briefer terms we must refer the visitor to the following: the luminous, but too thin and showy "set piece," which Mr. L. Smythe calls *Rick-Building* (103); Mr. H. C. White's *Aberdaron* (99); Mr. A. Hopkins's *In Sweet September* (120); Mr. S. P. Jackson's *Tantallon Castle* (121); Mr. E. K. Johnson's *Early Morning in June* (127); Mr. S. J. Hodson's *Verona, from the Aqua Morta* (170), which is admirable for its airiness, solidity, and brightness; Mr. G. A. Fripp's *On the Thames* (197), a fine example of his idiosyncratic art; Mr. T. Lloyd's *The Old Black Cat* (246), which is charming; Mr. C. N. Hemy's *Lonely Fisherman* (251); and Mr. J. H. E. Henshall's *Adam Bede* (253), which just rises above the sincerity of commonplace.

Fine-Art Gossip.

THE Royal Academicians have taken advantage of the season to redecorate the galleries at Burlington House, and it is intended that the work shall be finished in time for the opening of the Winter Exhibition on Monday, January 1st next.

THE Society of Painters in Water Colours sustains a serious loss by the resignations of

Mr. W. Holman Hunt and of Mr. G. P. Boyce, due to the inability of those artists to maintain the supply of drawings to the Society's exhibitions, and a feeling that they should give place to less occupied or younger men. Mr. Boyce was elected an Associate Exhibitor in 1864, in the place of an Associate promoted to fill the chair of W. Henry Hunt; but he did not become a full Member before 1878. Until within the last few years he was an invariable contributor to the gallery. Mr. Holman Hunt was elected an Associate Exhibitor in 1869, and remained so until lately. It is thus manifest that neither of these distinguished painters was troubled by an uneasy itch for that promotion which was, of course, theirs for the asking. It is rumoured, but we hope wrongly, that Mr. Shields, whose important decorative works absorb his time and energy, intends also to quit the Society, which his occupations hardly permit him to assist.

SOME months ago we mentioned that a number of artists (many of them members of the Royal Academy) and men of letters had marked their admiration for the art and character of Ford Madox Brown by collecting about 900l. and giving him a commission for a picture to be included in the National Gallery. The compliment was, for England, unique, and Mr. Brown undertook, in return, to execute an important design he had already made. His death prevented the completion of this work, which he began immediately the commission was given to him, and a considerable portion of the money collected was left in the hands of the committee acting in the matter. These gentlemen, therefore, decided to buy with part of the balance of cash Brown's capital picture 'Christ washing Peter's Feet,' which is not only one of his masterpieces, but, as we remarked in October last, in a memoir of the then deceased painter, closely associated with his personal history. As we said, it has the further interest of comprising heads for which both the brothers Rossetti and their sister Christina, W. B. Scott, and other members of the Pre-Raphaelite circle sat as models. We have now the pleasure of stating that the painting, having been secured by the committee, is in the National Gallery, and will very shortly be hung among the British pictures. It thus happens that, his 'Work' being at Manchester, and his 'Last of England' at Birmingham, Madox Brown is adequately represented in the three most important public picture galleries in England.

THE Fine-Art Society has appointed to-day (Saturday) for a private view of drawings made in Sussex, Hampshire, and Scotland by Mr. A. W. Weedon. The public will be admitted on Monday next.

THE time fixed for the exhibition illustrating the history, social life, and progress of "Old Glasgow," which, as we announced some time back, is to be held in the galleries of the Glasgow Institute of Fine Arts, is July, August, and September of next year. Mr. R. Walker, the secretary, will be glad to hear from all who possess, and are willing to lend, relics of old Glasgow.

MR. HAVERFIELD writes from Christ Church, under the date of December 6th:—

"A discovery has lately been made on the Roman wall which seems likely to clear up one of its problems. Some excavations made by the Newcastle antiquaries have revealed a point where the communication road of the stone wall (Hadrian's work) crosses the *callum* to run along its south side. This means that the *callum* was disused while the wall was in use, and presumably that the wall is the later of the two works. Further excavations are, no doubt, needed to confirm this conclusion, but if confirmed it will seem certain. I may add that to my mind Mr. Bury's theory of the wall—that Severus built the western half—is most improbable. It is hard to understand how it could have been advanced by any one who knows the actual remains."

MR. R. W. PAUL is going to publish, under the title of 'Vanishing London,' a series of

drawings of interesting old houses in London and Westminster either recently destroyed or in danger of demolition.

ONE of the papyri of the Priests of Ammon lately unrolled by Dr. Brugsch, the Conservator of the Ghizeh Museum, was found to bear gold decoration in the illuminations, the first instance of the application of gilding to this purpose within the experience of the Doctor; neither does he recall an example among the papyri in Europe. It is, of course, well known that the art of gilding was practised by the ancient Egyptians in ornamenting objects in wood, and it is only natural to suppose that the scribes would have adopted the same process to heighten the splendid coloration of the papyrus illuminations. The papyrus in the present instance is that found with the mummy of a priest of the twenty-first dynasty named Usartmis. The process adopted was evidently first to apply a gum or varnish, and then to lay on the gold in a thin leaf. The last important acquisition of the museum happens to be an incense burner in wood, plated with thick gold. It is one of those objects seen depicted in the hands of kings in adoration before a god. At one end of a *bâton* is a hand holding a cup, the other end being a hawk's head; in the centre is a small vessel to contain the incense, which was thrown into the cup that would have held some burning coals. The object is very striking as a work of art. It was found at Dimeh, and is assigned by Dr. Brugsch to the Ptolemaic era. An incense burner of somewhat similar form, in bronze, is at the Ghizeh Museum, and another in the Vatican Museum, also in bronze, if we remember rightly.

MUSIC

THE WEEK.

QUEEN'S HALL.—Inaugural Performance.
ST. JAMES'S HALL.—Popular Concerts.
DRURY LANE THEATRE.—Performance of Schumann's 'Genoveva' by the Royal College of Music.
ST. JAMES'S HALL.—Symphony Concerts.

ALTHOUGH the new Queen's Hall in Langham Place had already been used for a smoking concert by the Royal Amateur Orchestral Society, the choral and orchestral performance last Saturday evening may be regarded as the formal public inauguration of this fine building. Taking into consideration the lines on which the interior had been planned, little fear was entertained by competent judges as to its acoustic properties, and confidence was not misplaced, the volume of tone emitted by the 400 executants in Mendelssohn's 'Lobgesang' being as powerful as that of the 700 performers in the best days of the Sacred Harmonic Society in Exeter Hall. This is due to the excellent shape of the orchestra, which may be said to suggest, of course vaguely, the mouthpiece of a horn. Another matter calls for record of a cheering nature. We are, perhaps, apt to speak in too enthusiastic terms of the musical progress in this country, but beyond all question the number and efficiency of amateur choralists have increased enormously within the last twenty years; and although the choir which took part in last Saturday's concert was not fully organized three days previously, the choruses in 'The Hymn of Praise' were sung with undeviating accuracy and crispness in attack. If the force had been rehearsing for months, the results could not have been much more satisfactory. Madame Albani, Miss Margaret Hoare, and Mr. Edward Lloyd gave, as a matter of course, unqualified satisfaction in the solo

parts. The principal item in the second part was Beethoven's Pianoforte Concerto in E flat, the principal part in which was rendered with considerable effect by Mr. Frederic Dawson. The concert was conducted with musicianly skill by Mr. F. H. Cowen.

At the Popular Concert last Saturday afternoon Prof. Villiers Stanford's masterly Quartet in G was repeated, and was again warmly received. The only other concerted work was Schumann's Pianoforte Quartet in E flat, Op. 47. Mlle. Janotha, whose mood in her pianoforte playing is somewhat changeable, gave a quiet and refined rendering of Beethoven's Sonata in C sharp minor, Op. 27, No. 1; and Mr. Eugene Oudin was as artistic as ever in songs by Stradella and Tschaiakowsky.

Mr. Chappell continues to make additions to his catalogue, the concert on Monday commencing with a Quartet in G by Antonio Bazzini. Born at Brescia in 1818, Bazzini became at an early age a brilliant violinist, and at the recommendation of Paganini he travelled for many years as a virtuoso and composer. In 1873 he was appointed Professor of Counterpoint and Composition at the Milan Conservatoire. He has written much music, chiefly for church and chamber, but very little of it has penetrated to this country. The quartet played on Monday is his fourth, and contains several refined and melodious themes, but the form, or rather the construction, of the first and second movements is unsatisfactory. The third, *tempo di gavotta*, is better; and the bright and animated *finale* might almost be signed by Haydn. There is little contrapuntal or polyphonic detail in the work, and, judging from this example, Bazzini cannot compare with his countryman Cherubini as a quartet composer. Mlle. Janotha played Chopin's Barcarolle in F sharp in a singularly quiet and unaffected manner; Lady Halle introduced an Andante Cantabile for violin, by Sgambati, Op. 24, No. 1; and the concert ended with Mendelssohn's Pianoforte Trio in C minor, Op. 66. Miss Fillunger sang *Lieder* by Schubert, Beethoven, Mendelssohn, and Brahms with much expression. Mr. L. Ries was happily able to resume his place at the second desk, and Herr Klengel was the violoncellist, Signor Piatti being absent, we regret to say, through illness.

Frequently as we have had occasion to speak in terms of gratitude respecting the work accomplished by the operatic class at the Royal College of Music, praise of an exceptional nature should be bestowed on the authorities of the institution and on the young performers who took part in the first stage performance of Schumann's 'Genoveva' in this country, which took place at Drury Lane on Wednesday afternoon. The sole opera by this master is, of course, well known to musicians, and a curtailed version of the score was given by the Bach Choir on March 8th, 1887 (*Athen.* No. 3098), when the music itself made, perhaps, a greater impression than at this week's representation, for it is throughout lyrical rather than dramatic, and has never taken a prominent place in the repertory of any of the leading theatres in Germany. This, however, does not lessen the debt of thanks due to the Royal College for the opportunity

afforded of witnessing the work in the manner intended by the composer, and, as usual, the production was noteworthy for the artistic care displayed in all departments. Of the students who undertook the principal parts, the largest measure of promise was evinced by Miss Kirkby Lunn, who appeared as the witch Margaret. This young lady has an excellent mezzo-soprano voice, and much capacity for the stage. In various degrees Miss Una Bruckshaw, Mr. R. E. Davies, Mr. Albert H. Archdeacon, Mr. W. Green, and Mr. W. Maynard were all commendable, and the chorus and orchestra were both highly praiseworthy, making allowance for a little pardonable unsteadiness at times. The mounting of the opera was admirable, and reflected the greatest credit on the stage director, Mr. Richard Temple. It need scarcely be added that Prof. Villiers Stanford was unexceptionable as the conductor.

Rubinstein's 'Ocean' Symphony had not been performed in London for many years until Mr. Henschel revived it at his Symphony Concert on Wednesday evening. On the whole, this prodigious work in seven movements exhibits the Russian composer in the most favourable light. Though structural defects are, as usual, noticeable, the beauty of many of the themes makes ample amends. The first *adagio*, the first *scherzo*, and the "storm" movement—which, by the way, does not appear in the new edition of the score, published at Leipzig—were omitted on this occasion, and the symphony was, therefore, brought within moderate limits. The composer could not reasonably object to these curtailments, as in its original shape the 'Ocean' Symphony consisted merely of the customary four movements. Miss Beatrice Langley, the young violinist whom we noticed in favourable terms when she played at the Crystal Palace recently, made an excellent impression by her refined, if not powerful, rendering of Spohr's Concerto in D minor, No. 9. She is an artist of more than ordinary promise. Mrs. Elene Eaton displayed her powerful though not very sympathetic voice to considerable advantage in Weber's *scena* "Ocean, thou mighty monster." Beethoven's 'Egmont' Overture and Wagner's Vorspiel to 'Die Meistersinger'—not the selection from the third act which by some mischance was described in the book—completed the programme.

Musical Gossip.

A WAGNER programme was presented at the Crystal Palace last Saturday afternoon, and the attractiveness of the Bayreuth master's music in the concert-room evidently abides, for the audience was the largest of the season. The fine effects produced in the third act of 'Tannhäuser,' in spite of slips in the orchestra very unusual at Sydenham, confirmed the opinion we have already expressed, that entire acts of Wagner's music dramas, given without senseless cuts and more or less clumsy scenic accessories, will become more and more in request in the concert-room. For some reason unstated, Madame Valda sang in Italian, while Mr. Lloyd, Mr. Andrew Black, and the choir sang in English; but this was the only inartistic feature in the performance. The preludes to 'Die Meistersinger' and 'Parsifal' (the former taken at a somewhat slow pace, and the latter much quicker than at Bayreuth), "Wotan's

Abschied" and the "Feuerzauber" from 'Die Walküre,' and the Prayer for 'Rienzi,' completed the scheme.

SEÑOR SARASATE and Madame Berthe Marx gave their last violin and pianoforte concert for the present at St. James's Hall on Monday afternoon, the concerted works in the programme being Beethoven's Sonata in G, Op. 96, and Goldmark's Suite in E. Señor Sarasate played four of Dvorák's 'Slavonic Dances,' and Madame Marx some pieces by Scarlatti, Moscheles, and Chopin.

MR. PLUNKET GREENE and Mr. Leonard Borwick's song and pianoforte recital at St. James's Hall on Tuesday afternoon was a success in every respect. The admirable English pianist gave a generally excellent performance of Schumann's 'Carnaval,' and also played half a dozen minor pieces by various composers, including a clever 'Humoresque de Concert' in the style of Scarlatti, by M. Paderewski. Mr. Plunket Greene's contribution included a number of German *Lieder* and five of Mr. Arthur Somervell's collection of ancient and traditional ditties published under the title of 'Songs of the Four Nations.' They were all sung with the utmost artistic effect.

OUR calendar of performances for next week includes 'The Messiah,' which will be given in its entirety by pupils of the Guildhall School of Music at St. James's Hall on Wednesday evening under the direction of Sir Joseph Barnby. Very many years have elapsed since Handel's sacred masterpiece has been heard in its complete form in London, and the performance must, therefore, be numbered among the most interesting events of the autumn season.

FROM MESSRS. Sheard & Co. we have received the second series, consisting of five numbers, of Mr. Gerard Cobb's settings of Mr. Rudyard Kipling's 'Barrack-Room Ballads.' They are even more likely to become popular than the first, for the Cambridge composer has written some remarkably "catchy" tunes. The songs are 'Troopin',' 'Ford o' Kabul River,' 'Danny Deever,' 'Shillin' a Day,' and 'Cells.' Of these, perhaps the fourth in the order named is the most interesting, but all are excellent in their way. Mr. Cobb has arranged some of his songs for military bands, and this selection will be published early in the new year.

THE Berlioz cycle at Karlsruhe has been followed immediately by the commencement of a series of "Historical Musical Evenings." At the first of these three comic operas were presented, namely, Pergolesi's 'La Serva Padrona,' Cherubini's 'L'Hôtelier Portugaise,' and Donizetti's 'L'Elisir d'Amore.' The right of the last-named work to be termed historical is doubtful, but, at any rate, musical amateurs in and near Karlsruhe have abundant reason to be grateful to Herr Felix Mottl for his enterprise in their behalf.

PERFORMANCES NEXT WEEK.

MON.	Miss Katie Leonard's Pianoforte Recital, 5, Erard's Rooms.
—	Popular Concert, 8, St. James's Hall.
—	Mr. George Palmer's Violin Recital, 8, Queen's Hall.
—	Messrs. Hann's Chamber Concert, 8, Brixton Hall.
—	Fräulein Hetta Lippmann's Concert, 8, Steinway Hall.
—	Strolling Players' Amateur Orchestral Society's Concert, 9, Prince's Hall.
TUES.	Musical Guild Chamber Concert, 3, Kensington Town Hall.
—	Mr. Fred Fawcett's Concert, 8, St. James's Hall.
WED.	Royal Engineers Band Concert, 3, St. James's Hall.
—	London Ballad Concert, 8, St. James's Hall.
—	Misses Kate and Fanny Woolf's Concert, 8, Steinway Hall.
THURS.	Guildhall School of Music Performance of 'The Messiah,' 7.30, St. James's Hall.
SAT.	Crystal Palace Concert, 3.
—	Popular Concert, 3, St. James's Hall.

DRAMA

RECENT PUBLICATIONS.

WE have received from Messrs. Bell & Sons a pamphlet of sixteen pages by Mr. K. Deighton, entitled *Marston's Works: Conjectural Readings*, giving us a number of proposed emendations of Marston's text, based on an examination of Mr. A. H. Bullen's edition of the dramatist.

Mr. Bullen's edition is by far the best that has yet appeared, and he has done much to smooth the way for the modern reader; but undoubtedly there yet remains a large number of passages needing explanation and amendment. Time and the concurrence of many commentators are required for the production of a completely satisfactory edition. And Marston is worth the continuous effort this implies: the rough vigour of his lines, the freshness of his wit, the frequent grandeur of his conceptions, combine to make him one of the most interesting of the great group of dramatists whom we are accustomed to associate with Shakspeare as flourishing beneath his mighty shade. He is certainly unequal in his flights, and it must be admitted that if he often rises like a rocket, he not infrequently falls like its stick; but there is a breeziness about him which is very attractive, and he always commands attention even when admiration fails. In the mean time his text, from its inherent difficulties and the corruption it has suffered from his printers, presents to the conjectural emendationist an exceptionally happy opportunity for the exercise of his ingenuity. Mr. Deighton's contributions in this respect are valuable, and we feel sure that Mr. Bullen will gladly avail himself of several of his suggestions, should he, as we hope he may, undertake a second edition of Marston. To all lovers of our old dramatic literature we commend Mr. Deighton's little pamphlet as a scholarly piece of work.

The Technique of the Drama. By W. T. Price. (New York, Brentano's.)—Mr. Price's scheme is ambitious. It is practically the giving to the world a portion of a new 'Poetics.' It is natural that his difficulties should begin with definitions. His opening definition of the drama will itself beget much opposition. Antagonism will, necessarily, not end here; much combated points being settled in a fashion the cleverness and acuteness of which do not save it from the charge of dogmatism. Mr. Price has keen perceptions, much reading, and some experience. His illustrations are drawn from plays with some of which the English public is unfamiliar. This is a misfortune for the English public, for which the writer cannot be held responsible. An American himself, he shares the dislike of his countrymen for plays investigating too closely sexual aberration, and on much of the French drama of to-day he is as severe as Heine was upon that of a previous generation. His book is intended to serve the dramatist, the theatrical critic, and the general public. The first will probably receive as much benefit as the practical worker ever receives from the theorist. To the critic it is hoped that the book will be "helpful, by way of suggestion if not of positive instruction, to honest and artistic work, to self-reliance and an independence of formula, to vigor in sentiment, purity in morals, and good taste." Its influence upon the general public will not probably be widespread. As a sincere, earnest, and capable contribution to a subject not easily exhaustible, it is welcome. Where we least agree with him the author commands our respect. A comprehensive index adds to its utility. We have caught our author tripping but once, when on p. 91 he speaks of Meg Merrilies in 'Rob Roy.'

Dramatic Gossip.

MR. HUGH THOMSON has contributed eight full-page drawings to the version of 'The Piper of Hamelin' which Mr. Robert Buchanan has made for Mr. Comyns Carr's Christmas production at the Comedy Theatre. A special edition of the poem, with Mr. Hugh Thomson's illustrations, will be issued by Mr. William Heinemann simultaneously with the first performance.

THOUGH intended to serve a temporary purpose, the revival at the Haymarket of 'Captain

Swift' has distinct interest. Extravagant in a sense may be the story, and the sentiment may be at times overstrained. The whole is, however, stimulating and fresh, and the characters are distinct and unconventional. In some of the principal characters the cast is unchanged. Mr. Tree, as the hero, gives a fine picture of the subjugation, by unfamiliar influences of tenderness and love, of a fierce and ill-disciplined nature. Mrs. Tree remains plaintive as the heroine, and Mr. Kemble and Mr. Macklin—the former as a benignant and purblind old gentleman, the latter as a prosperous Australian squatter—repeat performances not easily to be surpassed. Miss Carlotta Addison looks too young for the part of Mrs. Seabrook, but acts with harrowing pathos. Mr. Holman Clark presents as Marshall a type of villainy servile, fawning, and deadly. Mr. Charles Allan repeats his performance of a detective. Miss Coleman is now Lady Staunton; and Mr. Hallard and Miss Irene Vanbrugh present satisfactorily two young people.

WITH no change of cast or arrangement 'A Life of Pleasure' will be transferred on Monday from Drury Lane, the stage of which is wanted for the rehearsals of the forthcoming pantomime, to the Princess's.

Two speeches by Mr. Beerbohm Tree, one on the last night of 'The Tempter,' the second on the first night of 'Captain Swift,' tell the public little with which it was not previously familiar. Mr. Tree hopes to keep 'The Tempter,' which he regards as a fine work, on the Haymarket list of acting plays. Emboldened by its reception he hopes, moreover, to produce, after the run is over of Mr. Buchanan's promised novelty, a new poetical play adapted from the German.

A ROT has set in at the houses devoted to farcical comedy. 'The Other Fellow,' transferred to the Strand, had a short career; and 'A Screw Loose' at the Vaudeville has been withdrawn.

DURING a temporary indisposition of Mr. Penley his part in 'Charley's Aunt' has been taken by Mr. Wynn.

MR. CHARLES WYNDHAM, who will shortly reappear at the Criterion, has in contemplation an adaptation of 'La Famille Benoiton.'

REHEARSALS of the new play by Mr. Henry James have begun at Daly's Theatre. The piece itself will not, it is anticipated, be seen before the New Year.

IN consequence of the illness of Mr. Shelton the performance at Toole's Theatre of the promised comedy of Mr. Ralph Lumley will be postponed. Mr. Toole's reappearance at his own theatre will accordingly take place in 'Walker, London.'

MR. GEORGE ALEXANDER has secured the English rights of two plays by Herr Sudermann, 'Heimat' and 'Sodom's Ende.'

AN afternoon entertainment given on Thursday afternoon at Terry's Theatre, in order to pay the costs of prosecution of a recent bogus management, included the performance of 'An Easter Egg,' a new operetta by Mr. Walter Maynard.

MR. WILSON BARRETT has been warmly received at the Globe Theatre, Boston, U.S., as Virginius in a new arrangement of Sheridan Knowles's piece.

TO CORRESPONDENTS.—M. K.—W. W.—J. B.—W. F. B.—E. B.—A. J. C.—received.
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